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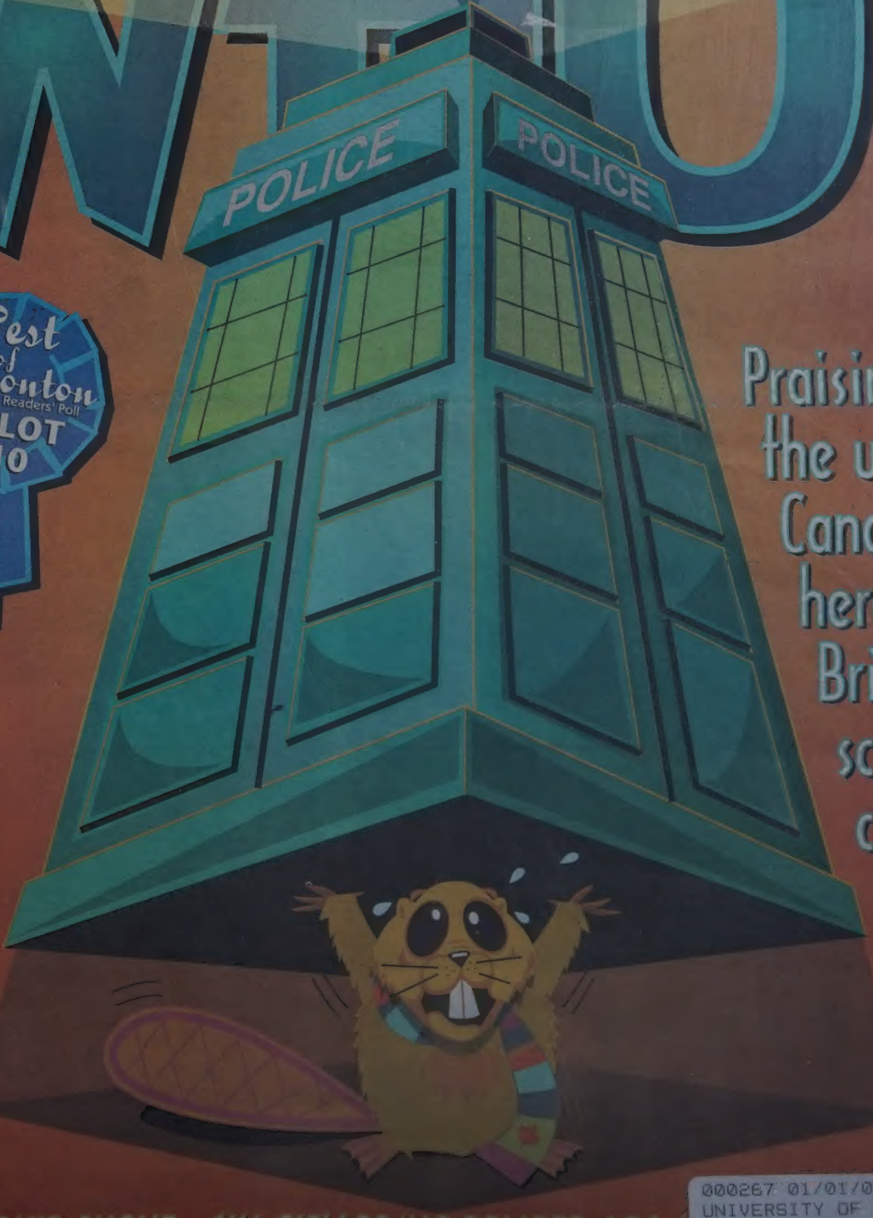

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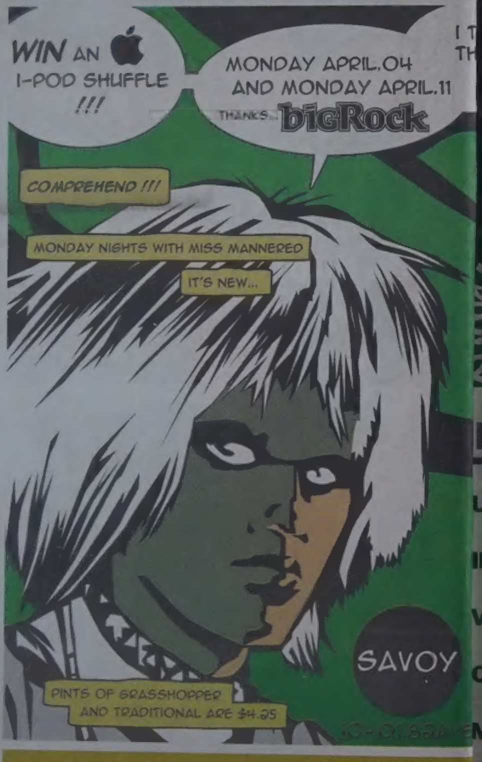

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Erin van Schaik
Medical Microbiology Student
University of Alberta

What do you study in Medical Microbiology?
I study a bacterium that is considered a "developed world" disease, so it can only infect people with weakened immune systems—for example, anyone that is hospitalized, or suffering from HIV or cystic fibrosis.

What makes this bacterium special?
This bacterium is resistant to most antibiotics so infection often results in death. I study how it causes disease, and work on developing new treatments to prevent infection.

When did bacterium first catch your eye and win your heart?
It was the summer of 1998 and we spotted each other from across a crowded room... No, after many years of school I became surprised by how little we actually know about infectious disease and treatment. Antibiotics were developed in 1940s, and really, nothing new has come out since then.

What are the practical applications of your studies?
None—I will be highly over qualified for most jobs in my field. Or at least that's what a lot of people think. The truth is, with biotech companies popping up all over the place, there are lots of jobs for people with advanced degrees in medical and related sciences. I also have the option of becoming a professor with my own lab.

How do people respond when they hear what you're studying?
Most people say shut the #%@& up! I try not to explain too much, so that eyes don't glaze over... I normally explain what I do by starting with "I wear latex gloves all day and watch things change colour, so you could say that I'm on the cutting edge of discovery!"

How many years of your life have you been in school?
Too many: if you include kindergarten, I've been in school for 20 years and I'd go for another 20 if I could. I'm trying to put off "real life" and responsibility—besides learning is cool, right? I'm really not interested in paying taxes, acquiring assets, and whatever else you do with a real job.

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LETTERS

NOT SO MUCH

Editor, *SEE,*

In the five years I've worked as MuchMusic's Western Canadian VJ, I've grown more accustomed to seeing how great Edmonton bands are, and more disappointed that the rest of the country doesn't know more about them. My hope is that. in some small way, specials like "Much Does Edmonton" will change that.

Contrary to what Ms. O'Keefe or Mr. Stewart wrote in their recent articles about "Much Does Edmonton", my interest in this city's music scene is neither fleeting nor token. Had either of them chosen to speak with any one of the bands that have appeared on previous episodes of "Going Coastal" or "Much Does Edmonton", they would've known that.

I share Ms. O'Keefe's and Mr. Stewart's excitement for the music coming out of Edmonton. Unlike them, however, I'm in the rare and fortunate position of being able to share that excitement with the rest of Canada. And if by watching "Much Does Edmonton" on TV, just one viewer becomes a fan of these Edmonton bands, and buys their CD, or goes to see them when they tour, then I think my efforts have done some good.

It's too bad that neither Ms. O'Keefe nor Mr. Stewart share that sentiment.

Sincerely,
Chris Nelson
Host/Videographer
MuchMusic's "Going Coastal"

HIGH VOLTAGE

Editor, *SEE,*

It is nice to see a real knowledgeable person like Lech [Linkiel] finally write for *SEE* mag. I agree 100 per cent with his thoughts and research. It has been apparent for eons that Canadian artists will never get "respect" in their own backyard, hence the exodus to other lands and climes. The so-called "50 most important Canadian pop songs" by Jian and his cohorts show that radio programmers are ill informed about the Canadian reality in the music industry.

Hugh Le Caine invented the Electronic "Sackbut" (trombone in French), an early voltage-controlled synth. Morse Robb was another great Canadian inventor of the "ElectricWave Organ" in 1927. Unfortunately, his company fell victim to the great Depression. Some other manufacturers down south "borrowed" the idea and ran with it successfully.

Skinny Puppy was a great band, and to avid electronic musicians, they remain so.

Other Canadian masters of the synth are: John Rea, Syrinx (John Mill-Cockell), David Pritchard, Jea Pichet, Dale Jacobs, Paul Horn, Amin Bhatia (ex-Roland), and Ral Dyke, the inventor of the Roland MC series micro-composers. The Vanelli brothers, Timo Laine was amazing "guitar synthesist".

Closer to home, in Edmonton, check out active musicians/synthe sists like Dan Kramer, Mo Marsha John Konkin, Brian Schultze, Simo King, Jan Randall, Donovan Reim (at the Oddysium), Alan Levesque Jamie

Philp, etc...

Long live Voltage Control!

Pe
S. TonMeister K
Leo Project/Techwe

Letters Welcome

SEE wants to hear from you. Please send submissions of u to 300 words via fax, email or hard copy. All must include a first name or initial with surname, address, and daytime phone number. Letters may be edited for clarity and brevity. *SEE* won't publish letters addressed to other publications.

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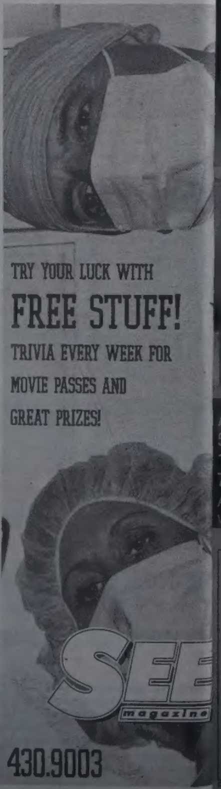
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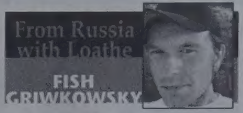
Home of the brave

Misguided, sure, but the Americans do it loudly, with a beer in hand



> *"The terrorists hate our freedom? I e our freedom!"*
>
> *— David Cross*

AS VEGAS—THE LEAST PUNK ROCK hing in the world is a line of ducks valking down the road, the last in ne having no idea where the leader randomly headed. Right now, the biquitous trend on America's highvays is sporting a bumper sticker or magnet shaped like a ribbon with ome sort of "support our troops" logan on it. Some of them feature tylized, burning WTC towers, oths just the red white and blue—but o a tee they're all stuck on their ides at about 45 degrees, so's you an read whatever banal war rally hey transmit to the car behind without any dangerous head-tilting equired. The effect, of course, is that he ribbon stickers look crooked rom a distance, as if affixed by some runken frat boy. I wonder who the ery first person was to stick theirs n half-bent?

There's a lot of time for wondering about such things when you rive 3000 km south, through Vanouver, Seattle and then places vhose names you've never even hought of before.

I love America more than just bout any country in the world. That nay come as a surprise to you, but ist because less than half the people here voted for Empire doesn't mean hat, on an individual level, 'Murians don't have at least twice the personality of your average Canuck. They talk out-loud endlessly to themselves in restaurants and Flying J's, ask lots of questions about Alberta and generally lack the guarded arm-crossing we prissies up here built our country on. And once you cross the border and actually drive across this great land of giant everythings, you begin to understand exactly how—as the hippies put it—everyone gets so indoctrinated: there's so much crazy shit going on down here; who actually has time to understand foreign policy?

TAKE ME TO THE PLACE I LOVE

Those patriot ribbons I was talking about start to trickle in slowly somewhere around Seattle—one of the most gorgeous cities on the planet and about 100 times nicer and more casual than Vancouver, by the way. There is still a hangover from the last election here, "Bush lied" posters hanging bitterly in residential windows, sad John Kerry support buttons common among the vendors in the marketplace as fresh fish are flung through the air. One vendor refused to believe I'd met Bill Clinton in Toronto, as if I'd just told him that that Garfield tried to sell me hash 300 feet above the Space Needle.

Once we started to get into Idaho and Nevada, things changed subtly. Not so much in temper as in allegiance. One steel-eyed old man named Robert Grubbs, who I think might have been God, was cautious to display his stripes at his roadside rock-vendor, though he eventually revealed that he was a peacenik on the Polygamy Highway. Not a fan of the Mormons, it turns out, as he slipped a video discrediting some of their claims into my bag full of fossils, google-eyed pet rocks, and polished spheres.

> **They talk out-loud endlessly to themselves... ask lots of questions about Alberta, and generally lack the guarded arm-crossing we prissies up here built our country on.**

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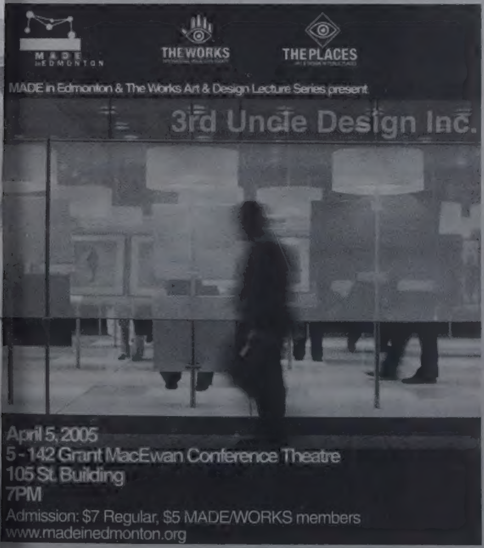
LAND OF THE FREE-DRINKIN'

Things got more obvious as we headed in the direction of Texas. I picked up a bunch of phoney money, for example, four hours north of Vegas in McGill—the $1,000,000 bill has Reagan's face on it; "flip-flop" Kerry (do these people even *listen* to Bush?) gets a charming .98 cents for his bill; Clinton's worth $6—a "sex dollar bill," as if the hillbilly who also sold porn novels in his store had any moral grounds here. The most hatred was reserved for Hillary Clinton, though—zero bucks, the fucking "Commie bitch." Yeah! USA! USA! USA!

Anyway. None of that matters in Vegas, land of the Star Wars slot machines and an actual two-story M&Ms store, where the unveiling of a green lady peanut is a much bigger deal than any war in Iraq. I saw the best tourist attraction ever—better than the Liberace Museum—in the Mandala Bay hotel: a giant shark and sea life aquarium you walk in glass tubes through, while those amazing fuckers dance submariner ballets around your head. My roommate cried when she faced off a giant blue tube of pink jellyfish—pure beauty no paintbrush could ever chain. May we mention that you can also carry a six-pack of open Coronas doing this and anything in Nevada? There is almost no better definition of freedom to me. The local government trusts its drunks, unlike certain northern Canadian cities where an open beer would mean not only a ridiculous fine, but one with a huge fucking lecture attached.

In so many ways, America is the greatest country. I love her so much, which only makes me hate the aggressive administration all the more, as they do everything they can to shame the ideas of her founders.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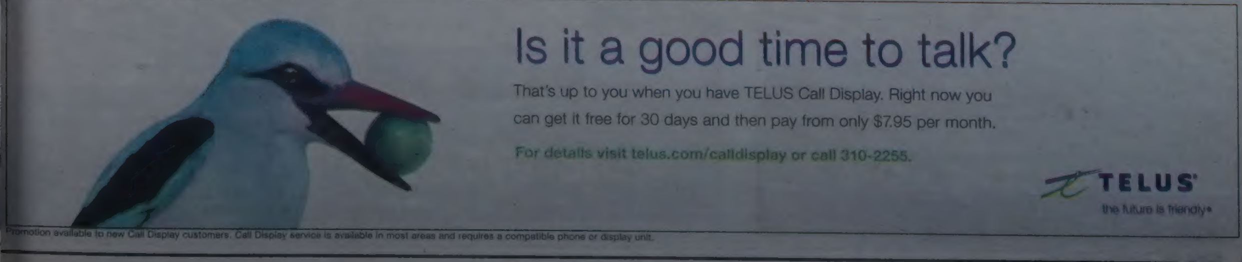
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HMV deals of the week

ARE YOU READY

Like fine wine, Blue Rodeo's music gets better as time passes, and the country-tinged *Are You Ready* (the band's 10th studio album) is a rich, earthy recording that, in overall feel, is reminiscent of their quintessential 1993 album, *5 Days In July*.

JUNO CANADA'S MUSIC AWARDS

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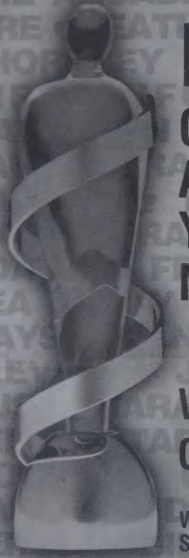

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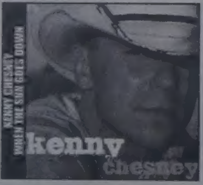

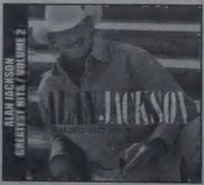

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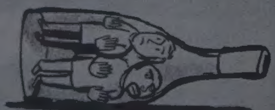

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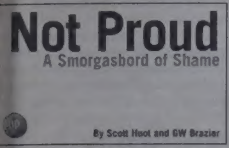
CAUGHT IN THE WEB_

Uploading shame



Not Proud
A Smorgasbord of Shame

By Scott Huot and GW Brazier

I THANKFULLY MANAGED TO AVOID the creepy religious ritual of confession until, as an 8 year-old, I stopped attending Sunday mass altogether. Nevertheless, there is, I'm sure, a certain catharsis involved in expunging one's darkest secrets in those sealed little booths.

It is this element of catharsis that **NotProud.com** aims to reproduce—minus the moral adjudication and The heavy breathing of clergymen, of course. Operated by a pair of lapsed Catholics from Montreal, NotProud.com is a self-professed "smorgasbord of shame." The infrastructure is simple: anonymous users are invited to divulge their most depraved moral lapses, which are in turn catalogued and posted under the index of the Seven Deadly Sins (Pride, Envy, Sloth, Gluttony, Greed, Lust, and Anger). There are no noisy ads, graphics, or colours cluttering the site's minimalist layout—only "a blank slate where the emotions are created by the confessions, not the design."

To call this service a mere voyeuristic delight would be only partially correct. As co-administrator G.W. Brazier asks: "In today's permissive society where the notions of sin are no longer dictated solely by religion, what do people consider taboo in the 21st century?"—

The full gamut of human misbehaviour, you'll learn, ranges from crudely hilarious to profoundly disturbing. Where does *this* fit within the Seven Deadlies: "One time after my grandmother got up from her chair I smelled the cushions." Or how about the slothful admission: "Sometimes I pee into a two-liter bottle when I'm in bed and getting up is just not an option."

Under the veil of anonymity, of course, where users assume positions on both sides of the confession booth, a great number of the confessions are deeply tragic and even disquieting. "My pride as a doctor led me to misdiagnose a patient, who then went blind as a result," writes one. Perhaps more unsettling: "I envy the innocence and ignorance of babies. One time when I was seven, I watched my eight-month-old brother sleeping quietly, and I slapped him, just so he would need me."

NotProud.com offers a fascinating glimpse into the human condition (if that's your preferred rationalization), but there's little to prevent its exercise in voyeurism from becoming a guilt trip itself: "I like to read the confessions on this site, then judge the people making them based upon only the plain text that comprises 30 seconds of their life... [diminish] their suffering, fail to acknowledge it, laugh at it, and pretend that I could or have done any better."

JAMES LAMBERT

Who pays the bill?

And will they still have the dough if you get really sick?

ALONG WITH THE ETHICAL AND legal issues raised by the case of a brain-damaged Florida woman is another sensitive question: Who pays for continuing care for patients like Terri Schiavo?

Dr. Brandon Leier of the John Dossetor Health Ethics Centre at the University of Alberta says it's a situation that many long-term patients in Canada may also face as more pressure is put on the Canadian health care system.

"What we're faced with in the next few years is the allocation of a finite amount of health care dollars," he says. "That amount keeps going up and up, and yet we're still using all of it. Medical care will have to be rationalized, and it may mean cutting back on long-term care."

Schiavo suffered brain damage after collapsing from complications due to bulimia in 1990. For the past 15 years, she has been cared for in a Florida hospice, which costs an estimated $80,000 US a year. Originally, those payments were made from a trust fund that was set up using money from a medical malpractice settlement. However, lawyers for Schiavo's husband say the money has run out, and her bills are being paid for by donations to her family, and by the government subsidy program, Medicaid.

Here in Canada, most of the expenses of long-term care for patients in a situation similar to Schiavo's would be taken care of through the public health system. However, there is still a financial burden for patients and their families. In Alberta, the cost of a private room in a long-term care facility is about $1500 a month, or $18,000 a year. That cost covers everything from medication and medical treatments—such as a feeding tube or catheter—to meals and even cable television. But while government subsidies cover about 75 per cent of the cost of long-term care, some families are still struggling to pay for long-term care for their loved ones, says one social worker at St. Joseph's Auxiliary Hospital.

> **'Down the road... the money may not be there. And it's bad to think that we can set a dollar amount on the care someone recieves, but it's a reality.'**
>
> **DR. BRANDON LEIER**

"A lot of times, families have to exhaust RRSPs and RIFs, or other benefits before they can qualify for additional supplements," says Shannon Stachnik. "It's especially difficult if one spouse is still in the community. That person often has to sell their home or take out a second mortgage to pay for care for their spouse."

Pressure on Canadians to pay for long-term care is likely to get worse rather than better in the near future. Dr. Leier says the health care system will come under increased stress as the baby boomer population ages.

"Right now in Alberta, we have a lot of money in the health care system," says Dr. Leier. "But down the road, when oil prices are at $10 a barrel, or when the baby boomers go through the health care system, that money may not be there. And that will mean tough choices—both for the system and for individuals."

While the cost of life support technology—such as respirators or feeding tubes—is not usually a factor when determining whether to discontinue care in futile cases, it may become a factor if health dollars are stretched.

"If a feeding tube costs $1-million dollars, then people in persistent vegetative states would not be kept on a feeding tube for a long period of time," he says. "And it's bad to think that we can set a dollar amount on the care someone receives, but it's a reality."

Dr. Leier says that's one of the reasons it's imperative that people draw up personal directives, or "living wills" outlining their wishes in the event they are incapacitated. If not, those life and death decisions could be made by the system.

Stachnik says there are already examples of courts intervening if there is no living will for a patient.

"If it's a complex family situation, and it goes before the courts, the courts could appoint a public guardian," she says. "You could end up having someone you don't even know making those decisions for you."

Dr. Leier says people will have to take an active role in making decisions about their own long-term care to make sure their wishes are followed.

"End of life care has to be tailored to the individual," he says. "Personal directives have to be articulated specifically to what you want, looking realistically at what you can expect. If Terri Schiavo had sat down and determined her wishes, she wouldn't be in this situation."

ANGELA CHANG

rant acid

Rantisfaction

There hasn't been a decent rant for weeks.

First of all, to the dick who wrote about no one at University taking their classes seriously: you and your superior first-year intellect can build a time machine to travel to some far-off yet shitty time, where all humans are like you have self-congratulatory orgies in celebration of being perfect. Wrong, asshole, it's people like *you* that make University suck.

To all the fuckwads bitching about ETS: Ooh, someone's taking your seat! Oh my, there's a mesh on the outside of the bus! I'd better barf! Try appreciating there's a system to get you assholes from place to place.

Finally, in regards to the RCMP shooting: it's been blown way out of proportion. Was it a tragedy? Yes. Was it preventable? Probably. However, 20,000 people die of preventable causes in Africa *every fucking day*. I guess since they don't wear scarlet tunics and brown hats, nobody gives a shit! Every day, there's a "Mayerthorpe" times five thousand, yet there are too many of you shits whining about ETS to care.

Easter Exasperation

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Hand in scientifically matched hand

Can attraction and compatibilty be measured by machine?

Last week, we presented the second of a three-part series exploring the intentions of prominent online-dating companies. eHarmony, the sole "relationship site" to not include same-sex matching, has come under examination, as users question whether it uses discriminatory screening techniques, while founder Dr. Neil Clark Warren claims the process is based on scientific research. But is it possible to assess compatibility scientifically?

011010011
SHE BLINDED ME WITH SCIENCE

SAMUEL TAI, 37, A COMPUTER SECURITY professional from Long Beach, turned to the Internet to find love, only to be rejected by eHarmony's screening process. "My whole family is trying to marry me off," he says. "One, I'm Chinese, and also I'm the firstborn son.

"The entire premise behind the personality matching is scientifically flawed," says Tai, now working on his master's in computer science. "The assumption is basically that like is compatible with like, which may or may not be true."

The major difference between the philosophies employed by PerfectMatch, True, and eHarmony represent a conflict known in the relationship field as homogamy versus complementarity. The homogamous approach is based on the idea that like fits better with like. For the most part, eHarmony's matching philosophy seems homogamous. "What our research kept saying is if you find somebody whose intelligence is a lot like yours, whose ambition is a lot like yours, whose energy is a lot like yours, whose spirituality is a lot like yours, whose curiosity is a lot like yours—it was a similarity model," Warren has said on the PBS series Small Business School. "These are the two principles we believe in: emotional health, and finding somebody who's a lot like you."

LIKE FIRE AND ICE

True, PerfectMatch, and Yahoo! prefer to match users based on complementarity. "We all know, not just in our heart of hearts, but in our experience, that sometimes we're attracted [to], and indeed get along better with, somebody different from us," says Dr. Schwartz, a noted expert and professor of sociology at the University of Washington. "So the nice thing about the Myers-Briggs was that it's not just characteristics, but how they fit together."

Dr. JamesHouran, chief psychologist of True.com is adamant that his test is the only truly scientific one on the net. True's test measures 99 relationship factors to calculate an overall compatibility index score between two members, telling them the likelihood that they will get along. Angered by what he sees as his competitors' lack of scientific discipline, he's gone so far as to author an article in *The North American Journal of Psychology* detailing their failings.

"If we're going to have credibility as an industry, we need to actually use science," Houran says, noting that True's test passed an independent audit by a lead statistician with the Illinois State Board of Education. "We're taking millions of dollars matching people; we should at least... [make] sure that our tests actually work."

Thompson agrees, saying, "We're appealing to people who aren't succeeding, who feel a certain level of urgency because of their biological clock or because they've been rejected or hurt. So there's an added level of responsibility that goes to that."

NO TIME FOR HOMEWORK

Houran reserves his greatest criticism for eHarmony, which in December received $110 million in venture funding. EHarmony assesses its users through a patented questionnaire which measures 29 dimensions of compatibility, such as romantic passion, communication style, and spirituality. Warren claims that his "scientifically proven" test was based on over 30 years of his clinical experience, as well as a nationwide study of over 5,000 married couples. "I've seen no evidence they even conducted any study that forms the basis of their test," Dr. Houran says. "If you're touting that you're doing something scientific... you inform the academic community."

While initially willing to discuss its site with *CityBeat*, eHarmony stopped returning phone calls when questioned about its research.

Houran also criticizes PerfectMatch and weAttract for not having their research peer-reviewed. "I had it vetted by a lot of my peers," says Schwartz of PerfectMatch, whose site boasts endorsements from many notable academics in the fields of psychology and sociology.

Thompson suggests it's impractical to subject applied science created under the duress of market influences to academic peer-review procedures. "The peer-review system is not going to apply here," Thompson says, adding that the turnaround for publishing in peer-reviewed journals is typically six months. "We had two months to develop the system for Yahoo! We literally worked around the clock. We did studies on 50,000 people. [Review] is going to have to be via a different system." He does add that his research was conducted using the American Psychological Association's guidelines for ethical research, and that it was reviewed by a panel of independent academics.

EHarmony did release a study at the 16th Annual Convention of the American Psychological Society in May of last year, allegedly proving that "eHarmony married couples are significantly happier than couples married for a similar length of time who met by other means."

The True site is unique in that it puts subscribers through background checks, screening out felons and married people. This brings up real ethical issues for Thompson: "Should we be telling people we can keep them safe, which is what [True] tell[s] them, or that we can get them married, which is what eHarmony is saying? Are we hurting people? Does what we offer work?"

For instance, he's willing to accept that eHarmony is responsible for 10,000 marriages. But that's a significantly small proportion of the millions of matches they claim to have suggested. Thompson says you have a better chance of finding your future spouse if you "go hang out at the Safeway."

IMPERFECT SCIENCE

The PerfectMatch members wh meet on the Dr. Phil show are disa pointed that they haven't all been united with their potential soul mate, but seem to understand that very few things in life ever work o perfectly. At a post-show reception at Hollywood and Highland, the si gles flirt, laugh, and commiserate about the dating life over a Wolfgang Puck catered lunch. About 15 of the couples from the show seem to have hit it off. As do audience members William Daniel and Ronique Nilson, who just bump in each other.

'I've seen no evidence that [eHarmony] even conducted any study... if you're doing something scientific, you inform the academic communuity.'

DR. JAMES HOURAN, TRUE.CO

"I can't understand why Perfect-Match hasn't sent me her profile," Daniel says, beaming as he peers a her over his handlebar mustache.

"This gentleman is a dancer," sh says, enchanted. "I love to dance! I am a ballroom dancer and he is too

While the two weren't brought together by their compatible profil they're still eager to see what DUE would think of their pairing. "I'm going to look hers up right away, this intense dancer," Daniel says. "We may not need PerfectMatch much longer." A few hours later, t couple enters a Starbucks together, chatting and laughing away. Sometimes old-fashioned flirting and pheromones can still get the job done, at least for an afternoon.

JENNIFER HA
from Pulp Syndic

Sidestepping global aid

Nations do it the bad way; some groups are doing the right way

MEANINGFUL DEVELOPMENT AID IS being hijacked on two fronts.

Many nations are not only cutting foreign aid contributions (the unilateral approach) but also diverting the remaining funds to the "war on terrorism." Others insist on tied aid, whereby the country receiving the money is forced to buy the donor nation's goods and services, regardless of cost (the bilateral approach).

In other words, the rich are getting richer—and meaner.

That's Columbia University's succinct summation of current aid trends. Its Initiative for Policy Dialogue (IPD) examined, among other things, the historical context of what rich countries promised to do and what they've actually delivered on.

Back in 1969, Prime Minister Pierre Trudeau and his Pearson Commission called for 0.7 per cent of rich countries' gross national product (GNP) to be allocated for aid, not including any commercial loans or military expenditure. Naturally, this was a hit with the United Nations and was formally adopted by the General Assembly in 1970.

The developing world is still waiting for this money, 35 years later. IPD says contributions are "still well below target, at 0.2 per cent," and suggests donor fatigue and the inability, or unwillingness, of rich countries to reduce global poverty are the culprits. Neither the bilateral nor unilateral schemes are working.

DISAPPEARING NATIONS

Now a third factor is also exacerbating the hijacking. The December tsunami in southeast Asia.

That disaster has repeatedly brought home the face of suffering and misery over the last few months. The world clamored to help, joining together in an unprecedented way to pledge and deliver emergency aid. Seven billion dollars is a spectacular paroxysm of grief. And guilt.

When the tsunami hit, other parts of the world simply disappeared, falling off the map of media attention. Yet, according the United Nations Human Development Index—a scale that measures things like child mortality rates, literacy, access to clean water and freedom from conflict—the bottom ten countries on the list are in Africa. Sierra Leone, in particular, ranks dead last out of 177 nations. Its grisly 11-year civil war—fought, in part, with thousands of child soldiers—didn't help. Yet the western media is silent regarding countries like Burundi, Mozambique, and Burkina Faso, l alone Sierra Leone.

At the heart of this economic and political philosophy is the acknowledgement that one of the world's first priorities should be reducing poverty.

More hand wringing and cynicism will not help, but a workable solution could be found in a small shift in priorities. Meaningful dev opment funding needs a cooperative approach. Call it global development. Exit bilateralism, unilater alism and wildly oscillating media radar, enter multilateralism.

At the heart of this economic an political philosophy is the acknow edgement that one of the world's first priorities should be reducing poverty. It's a tall order, but one o the most straightforward and effe tive ways to achieve that goal is through education. That's right: build a school and a country great increases its chances of economic success.

To that end, a number of fundraisers were held last week, determined to keep education in developing nations a priority.

See *Aid*, pag

Aid

Continued from page 8

Change for Children presented the second nnual *One World Beat* music festival to raise ioney for school building activities in ;uatemala, El Salvador, Zimbabwe and Sierra eone. The University of Alberta Students' Inion, together with the Tobacco Reduction roject, held *From the Ground Up,* a charity ala to raise funds for Free the Children (FTC) chool projects in Sierra Leone.

FTC is pleased with the grassroots initiative ecause it believes education is the key to reaking the cycle of poverty and ending the xploitation of children in things like war. It's ne notion that a single person, even the oung and very young, can bring about social istice.

THE OTHER NAME FOR "PEACE-BUILDING"

"This is the entire principle on which we're uilt," says director of development, Mike 'rentice. "Kids helping kids."

"We take our education for granted," says 'yler Daignault, one of the *Ground Up* organizrs. "Raising the value of education raises the uality of life everywhere."

But he acknowledges dumping money and eaving doesn't work.

"We can't just throw money blindly at some levelopment project," he says. The Students' Jnion chose FTC because its programs, like Brick by Brick" and "Adopt a Village," take a onger view on educational development.

"We work very hard," agrees FTC's Prentice, to get the community involved." He says aid gencies are now taking a holistic approach. 'oor nations' infrastructures are also built, or ebuilt, to provide necessities like water, sanitaion and food security, instead of just building a school and moving on to the next project. A hungry child who slept in the bush cannot learn effectively.

Both the Change for Children and FTC projects in Sierra Leone will build their respective schools in two areas particularly brutalized during the long civil war. Rebels invaded the central Tonkolli district and the Kono district in the southeast trying to wrest control of the country's diamond mines.

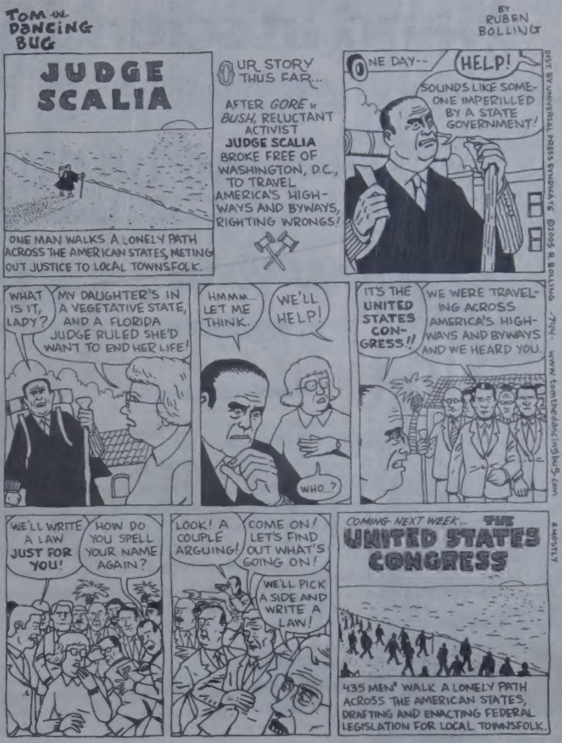
To build a four-room school for approximately 150 children will cost US$5,000. That figure doesn't include desks, chairs, books and teachers.

FTC estimates it has built over 400 schools around the world, helping to keep more than 35,000 children in school every day. Even with this simple multilateral approach, the fact remains that every day more than 121 million children aren't in school, the equivalent of in North America and Europe being denied an education.

Kofi Annan calls education "peace-building by another name." UNESCO, slicing through the heart of bilateral and unilateral doctrine, puts it this way: while it will cost $9 billion a year to educate every single child in the world, that's what the world's militaries spend in just four days.

DANA MCNAIRN

Change for Children:
changeforchildren.org
Free the Children:
freethechildren.org
Initiative for Policy Dialogue:
2gsb.columbia.edu/ipd/j_developmentaid.html
Reality of Aid:
realityofaid.org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WE'LL HELP!
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LOOK! A COUPLE ARGUING!
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Most effective activist____________
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Most obnoxious local celebrity____________
Worst local politician____________

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Best neighbourhood____________
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Best radio station____________
Worst radio station____________
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Best golf course____________
Best place to play video games____________
Best use of taxpayers' money____________
Worst use of taxpayers' money____________
Best place to forget you're in Edmonton____________

Gettin' Out

Club with hottest clientele____________
Best dance club____________
Best club night____________
Best live venue____________
Best bar____________
Best neighbourhood pub____________
Best sports bar____________
Best queer bar____________
Best comedy club____________
Best film house____________
Best movie theatre____________
Best karaoke bar____________
Best place to shoot pool____________

Eats/Drink

Best burger____________
Best pizza____________
Best cajun____________
Best old standby____________
Best perogies____________
Best fish & chips____________
Best coffeehouse____________
Best vegetarian____________
Best restaurant patio____________
Best bar patio____________
Best wings____________
Best fries____________
Best Italian____________
Best Greek____________
Best Indian____________
Best Chinese____________
Best Mexican____________
Best Thai____________
Best Vietnamese____________
Best new restaurant____________
Best ice cream/yogurt/gelato____________
Best desserts____________
Best organic food store____________
Best bakery____________
Best deli____________
Best seafood____________
Best steak____________
Best Japanese____________
Best donair____________
Best lunch to go ____________
Best breakfast____________
Best martini____________
Best late-night eats____________
Best brunch____________
Best high-end dining____________
Best beer selection____________
Best wine list____________
Best place for an after work drink____________

Sex

Best strip club____________
Best place to pick up____________
Best lingerie store____________
Best fetish wear____________
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Most discrete porn shop____________

Shopping

Best place to get fit____________
Best place to buy vinyl____________
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Best CD store (used)____________
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Best independent bookstore (new)____________
Best chain bookstore____________
Best used bookstore____________
Best car stereo store____________
Best computer store____________
Best independent movie rental store____________
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Best pawnshop____________
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Best magazine store or newsstand____________
Best place to buy jeans____________
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Best skateboard shop____________
Best tattoo parlour____________
Best piercing studio____________
Best wine store____________
Best musical intrument store____________
Best camera shop____________
Best place for yoga gear____________
Best consignment store____________
Best vintage clothing store____________
Best futon store____________
Best tailor____________
Best shoe repair____________
Best comic store____________
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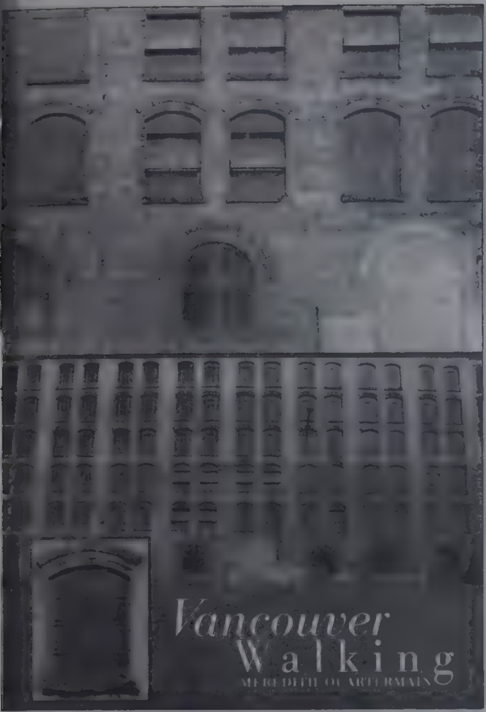

Talk the walk

Poet speaks the langauge of her city's streets

VANCOUVER WALKING
By Meredith Quartermain
(NeWest Press)
128 pp/$14.95
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Free/all welcome

IT DOESN'T TAKE TOO MUCH BRAINwork to figure out what subject Meredith Quartermain's slim volume of poetry, *Vancouver Walking*, is concerned with.

"It grows organically from the fact that I walk around the city a lot, and I look at what I see," Quartermain says over the phone from her West Coast residence. The Vancouver writer will be previewing sections of her newest tome for a Poetry Month related reading at the Humanities building of the University this Tuesday. "I get curious about the street names: where did they come from, who were these people, that sort of thing. I love finding out about the city, and that gets woven into the poetry."

The history of the city is ever present in Quartermain's poetry: ghosts of Chinatown and Kitsilano, the Doukhobors, and Premier William Smithe flit through the pages. Quartermain's natural interest in her adopted city was nudged along by a fascination with Ezra Pound's dense and allusive life work, the *Cantos*.

"Just before I started, I was reading the *Cantos* quite systematically, and I was amazed at how he could go into history. He quotes things from letters and history books, economists, and newspaper clippings, and, of course, there's all the different languages he uses. It was such an eye opener for me."

Another important influence in the UBC graduate's writing is William Carlos Williams, the vastly influential literary giant who divided his time between a family doctor practice and his uniquely American poetry. Williams was not only important for writers casting off 19th century modes of poetry, but also for insisting that they look to their own surroundings for inspiration, as he himself did by immortalizing his native city, Paterson, New Jersey, in an opus of the same name.

"I definitely had Williams in the back of my mind," Quartermain readily allows. "I love Williams' work, and I love his sense of open form. He's definitely an influence." But Quartermain's book is not constructed along the lines of Williams' Paterson, which is centered around a particular idea of the landscape and the city. "How did it go? One was seen as female, one as male. I don't have any kind of unifying metaphor like that to bind the whole book together. It's a more 'riseomatic' appreciation of the city from the point of view of a walker caught in the middle of it."

Needless to say, walking is a big part of Quartermain's modus operandi; she lives in the oldest part of town, "right down by the docks and the CPR tracks, in an area called Old Strathcona [!] Lots of old houses from 1910 --1912, that kind of vintage. That's the area I walk out from. I can head downtown, or I can walk east to Commercial Drive area. There's even a poem in the book about the Drive. That's kind of my beat."

TOM MURRAY

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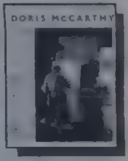

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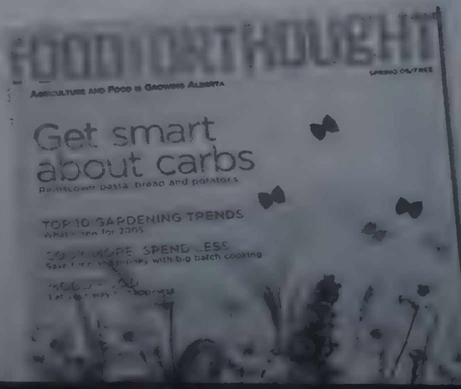
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Runs deep

Tomoyo Ihaya dips into universal longings

SEARCHING FOR AGUA

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The work maintains cohesion by being linked by theme and repetitive imagery: trees, hands, eyes, arms, figures, certain totemic animals, and water—always water, the force run[illegible] the beautiful a[illegible] world created by Ih[illegible] ly colours evident are th[illegible] tones of the materials used [illegible] canvas, linen, clay, felt, glass [illegible] silver—and black ink and a [illegible] blue. Th[illegible] it of encountering a [illegible] ways, and [illegible]

[illegible] doing a month- [illegible] the University of [illegible] alma mater ("Did [illegible] print [illegible] thy educa[illegible] planned! [illegible] the academic [illegible] tension between [illegible] malism and the more experi[illegible] aspects of her practice.

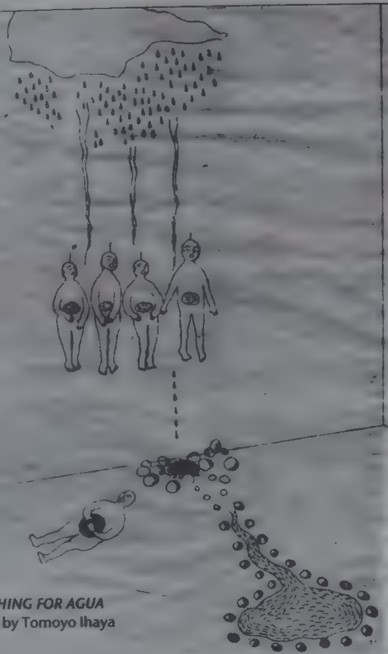
[illegible] you responded to my [illegible] tionally," she nods. "It's [illegible]" She points out that [illegible] tradition is the only [illegible] divorced from feeling, and also from everyday existence, sacred and profane. "In many countries art takes an important role, like ritual."

Ihaya, who hails from Japan, has lived in the States and Canada and traveled widely. The roots of this series were sown in Thailand in 2002 where she began collecting miniature objects that are placed in shrines. The following year she was in Mexico, where water sellers' cries of "Agua!" sparked an affinity for the word. "It sounds spiritual, like chanting," she offers. "The vendors had these carts full of goods. They looked like installations." Again, she kept encountering 3D shrines, like shadow boxes, that encouraged her to experiment with space in her own work, incorporating objects into her prints.

Many of the pieces in the show were executed during a residency in Utah, and the irony of using water as a metaphor for "something we are longing for or searching for" in a dry landscape is not lost on the artist. In fact, in the two years since she started working with the theme she has had more thought-provoking encounters with the power of H2O. "We crave water, its essential, but we have a tsunami, destroying," she says, "and we destroy, too—the river in my hometown is polluted." When you are dealing with something as universal as water or longing, it becomes impossible to escape the metaphor.

"New materials often inspire a new theme I work with," Ihaya explains. "I feel my way through things. Materials, theme, method, and images are interconnected. Printmaking is very ritualistic. Repetition is fascinating, because reproductions change—they are always slightly imperfect. The process of drawing more than one, one hand or one eye, is very important to me. It connects my practice."

CHRISTA O'KEE



SEARCHING FOR AGUA
Sketch by Tomoyo Ihaya

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The what's what of Who

Doctor Who's Canadian heritage, the woman behind the theme, and time travel realized!

> *"Damn the upper classes—they don't ven own televisions!"*
>
> *—Sydney Newman*

ON APRIL 5TH, OUR NATIONAL PUBLIC broadcaster will air the first new episode of BBC's classic *Doctor Who* series made in fifteen years.

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The longest running science-fiction television series ever, about a mysterious time-travelling adventurer known only as "the Doctor," has become a significant part of British popular culture, widely recognised for its creative storytelling, innovative music, and special effects. Across the world, the show has attained cult status on par with that of *Star Trek* (whose Borgs owe quite a lot to *Who*'s Cybermen), and has influenced generations of British television producers, writers, and musicians, many of whom grew up watching the series—and it all started with Canadian Sydney Newman.

Though perhaps better known as the creator of *The Avengers*, *The Wednesday Play*, and *The Forsyte Saga*, film and television producer Syd Newman was considered one of the most innovative and influential forces in British television drama of the early '60s, transforming both the substance and style of the industry. Having arrived at BBC Television as Head of Drama in 1962, Newman—a science-fiction fan—created the show to fill a sudden gap in the program schedule. It was he who came up with the idea of a time machine larger on the inside than out (the Tardis), and the idea of the central character, the mysterious "doctor." He also gave the series its name.

At the height of its popularity in the '70s, *Doctor Who* frequently attracted as many as twelve million viewers per airing on the Beeb's mainstream BBC One channel, no first-run episode ever drawing fewer than three million viewers

EVERYTHING *AND* THE KITCHEN SINK

Quite an achievement for Toronto native Newman, born on April Fool's Day, 1917. Before leaving Canada in 1958, Newman had worked for the National Film Board, editing and directing armed forces training films and war information shorts; as executive producer for all Canadian government films between 1947 and 1952, he generated over 300 documentaries. He had also served as Director of Features and Outside Broadcasts at the CBC, where he went on to become Supervisor of Drama.

But Newman's greatest achievement was the complete restructuring of the British production system and creating what became known as the "kitchen sink" drama—a serious dramatic portrayal of the lives of ordinary, working class people (the bulk of the television audience) never seen on telly previously—rather than simply perpetuating the dominance of dusty old middle- and upper-class "drawing-room" stage plays

Having gained a reputation as a "radical," Newman returned to Canada in 1967, where he continued working for the National Film Board and the CBC among others. He passed away in 1997 without ever receiving on-screen credit for creating either *The Avengers* or *Doctor Who*.

Given the Beeb's sense of superiority, this isn't all that surprising. Neither is the fact that yet another talented Canadian visionary couldn't grow and prosper here. With a private sector more interested in natural resources than in culture, and federal and provincial governments finding investments in culture equally uninteresting, some of the best "Canadian content" will remain an import.

AN EXCEPTIONALLY GOOD DELIA

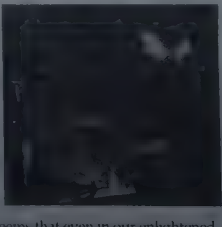
Another unsung hero of the series is actually a heroine; fitting, since the Doctor's most trusted sidekick has pretty much always been a woman. A pioneer of electronic music, her name is rarely heard outside of Doctor Who conventions. The main reason for this appears to be Delia Derbyshire's gender, which prevented her from employment by Decca Records in 1959 as a sound engineer, because, as she was told by Decca, they didn't employ women as sound engineers. This is, of course, the label that famously declined to sign the Beatles—arguably the most influential pop group ever—because, according to Decca, guitar bands were a fad that would soon pass Apparently the boys running Decca in the late '50s weren't just misogynists

But then, perhaps it was a good thing that Delia didn't get stuck at Decca and instead found a way to infiltrate the BBC Radiophonic Workshop. Within months of joining the Workshop, Delia was charged with realising the theme Australian composer Rob Grainer had concocted for a new BBC sci-fi show

In a world without synthesisers, samplers, sequencers, and multitrack tape recorders, Delia and her assistant Dick Mills created each sound from scratch: using concrete sources and sine- and square-wave oscillators, tuning the results, filtering and treating, cutting so that the joins were seamless, combining sound on individual tape recorders, re-recording the results, and repeating the process, over and over again, they created what is considered the first electronic television theme ever.

Grainer himself was so taken by Delia's version that he insisted she get a co-composer credit and, hence, half the royalties. But the BBC, in a showing of misogyny equaling that of Decca Records, refused, claiming its preferred policy being that all employees at its Workshop remain anonymous, bureaucratic balderdash for "we don't approve of women dabbling in electronic music."

Which is why, like Syd Newman, Delia Derbyshire didn't receive a credit for her invaluable contribution to Doctor Who; her rendition of Rob Grainer's theme, one of the most distinctive, haunting, and instantly recognisable pieces of television music ever, remained the signature tune of the show well into the '80s. Since then, this timeless classic of '60s electronic music has been subjected to mangling in vain attempts to update it in newfangled ways with contemporary instruments. It seems that even in our enlightened century, Delia, who died in 2001, still can't get no respect.



INTERNET PIRATES? EX! TER! MI! NATE!

Now, over the years, the good Doctor has persisted against Cybermen, Daleks, and Silurians, but his latest incarnation is facing a rather more troublesome enemy in the shape of thousands of net-savvy Doctor Who fans, who have managed to circumvent the first rule of time travel by getting a glimpse of the first episode of the Beeb's new multimillion pound series revival a good month before it's March 26th British premiere

While the dust begins to settle with regards to music, the next big craze in "illegal" file-sharing isn't movies but television. High quality digital copies of popular shows are available online few hours after they air, many in high definition Folks with HD-ready TV sets can enjoy these shows in wide-screen format and with better picture quality than regular cable provides—no need to spring for satellite fees or specialty channels. All one needs is a high-speed Internet connection, a modicum of computer know-how, a little patience—and a willingness to risk a lawsuit.

As the number of households with high-speed broadband connections has grown, the downloading of television programmes over the net has taken off over the past two years, threatening yet another major revenue stream while offering swiped goods cleansed of annoying commercials. With the spread of personal video recorders, people are increasingly ignoring the ancient notion that one watches one's favourite program whenever one's content provider decides one should be watching; consumers want to control how, where, and when they get their entertainment, demanding maximum ease and convenience.

The Doctor Who affair, however, is believed to be the first time that a landmark Beeb show has been leaked on the web before it has even been broadcast It is also believed that the pirated episode originated from a DVD sent to a certain Canadian broadcaster.

Call it Newman's revenge.

LECH LINKIEL

Who's who

Doctor Who
www.bbc.co.uk/doctorwho/
Offical BBC website for the current Who series, with links to a vast archive of Whoiana.

Sydney Newman
www.televisionheaven.co.uk/hisnewman.htm
More information about the remarkably prolific life of the Whofather

Delia Darbyshire
www.delia-derbyshire.org
Spare but beautiful website paying tribute to the composer of the Doctor Who theme, with sample clips of her electronic compositions/productions.

RUDE RUDE RUDY
Wait until your other folks come home, Keshia Knight Pulliam.

Mild Déjà-do

Beauty Shop faintly familiar, but friendly enough

BEAUTY SHOP
Directed by Billie Woodruff
Starring Queen Latifah, Alicia Silverstone, Andie McDowell, Alfre Woodard
Now playing
★★★ (out of five)

IN THE MOVIES AS IN LIFE: *BEAUTY Shop* is the better-decorated version of *Barbershop*.

While the neighbourhood snip joint operated by Calvin (Ice Cube) in *Barbershop* and *Barbershop 2* is time-worn, dark, rough-edged, and Chicago urban, the salon run by Gina (Queen Latifah) in *Beauty Shop* is soft-hued, tidy, modern, and Atlanta suburban.

Gina first appeared in *Barbershop 2*, but *Beauty Shop* is neither a spin-off of nor a sequel to the Cubist movies: it is, in fact, a remake or a reinterpretation of *Barbershop*. If you liked that movie, this is not necessarily a bad thing.

Let's take a moment, however, to tot up the extensive similarities between the mainly male original and the female-focused follow-up, if only to marvel at the power of the Zeitgeist to dictate storylines... or perhaps to goggle at the craven willingness of the writers to recycle.

Gina is your softer-featured Calvin, a small-time stylist who's just trying to make it in a world full of headaches. Like Calvin, Gina has to contend with a vicious opponent who wants to put her out of business, in this case her former boss, Jorge Christophe (Kevin Bacon, in a by-the-books and largely unpleasant faux gay man performance).

Like Calvin, Gina employs an older and therefore wiser eccentric as a stylist— Alfre Woodard is the Cedric the Entertainer analogue—and a token white employee who aspires to some degree of "blackness"—a surprisingly winning Alicia Silverstone taking the eager-to-be-accepted reins from Troy Garity.

Of course, the wellspring of warm-fuzziness in both shops comes from the spirited give and take, the cut and thrust of the repartee that flashes pointedly between stations, and the heartwarming acknowledgement of affection that betokens a sense of community.

Deviating slightly, *Beauty Shop*'s community building follows the female model, which, if the movies are to be believed, is more about mutual encouragement, commiseration, and the frank sharing of opinions, augmented with the rapid and forceful erection of barriers when rules are violated. (This contrasts with the male model: constant hea butting tempered with grudging b low-key affection.)

The feminine dimension extend also to the visual milieu, which might have warranted the changin of the name to *Booty Shop*. This undoubtedly reflects the inclinatio and artisto-commercial sensibilitie of director Billie Woodruff. The ro ter of Bootenes includes the grown up abs and glutes of Keshia Knight Pulliam, who's working so hard to shake off whatever reputation she earned playing Rudy on the Cosb Show that you desperately want he to put on some more clothes before Bill or Felicia gets home. But gorgeousness, at least, comes in two genders at Gina's, the male contingent led by Gina's electrician/arde supporter Djimon Hounsou.

The feminine dimension extends also to the visual milieu, which migh have warranted the changing of the name to *Booty Shop.*

Conflict, however, knows no gen der differences. Calvin is sorely test ed, at one point giving up the shop only to rise again. Gina is likewise sorely tested, at one point giving u on the shop. Will she rise again? Pr fessional ethics preclude giving away the stealthily crafted outcome

Finally, like Calvin, Gina has to endure the intrusion of neighborhood hawkers and wiseacres. Chie among these is young Willie (Lil' J who prowls the neighbourhood on his bike with his camcorder recording posteriors for posterity. Those not familiar with the work of Mr. J will want to keep an eye on him. Perhaps age will destroy the charm of his wiseass routine: for now, his comedic gifts are to be savoured.

Queen Latifah is no Lil JJ, but she does have an understated warmth, an unassuming grace that transcends the shortcomings of her acting. She's a perfect fit for this silly, occasionally funny movie about making it with the help of friends. Long may she reign.

KEVIN WILSO

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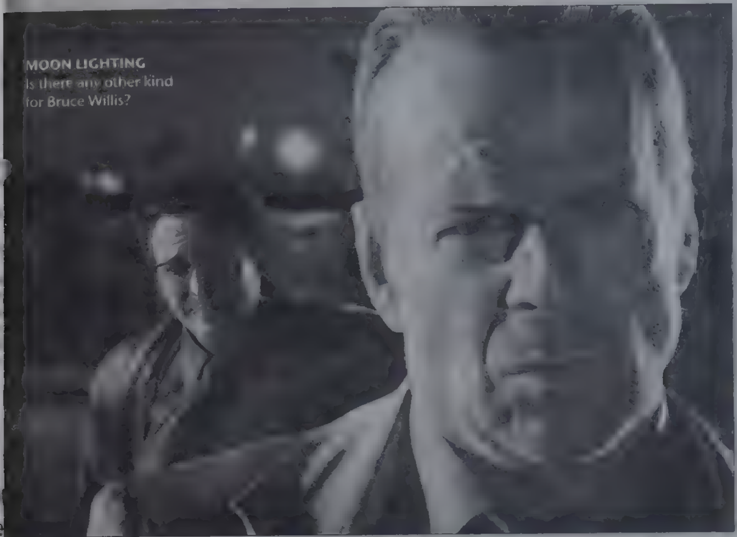

MOON LIGHTING
Is there any other kind for Bruce Willis?

Just passing through

Sin City's charms limited but undeniable

FRANK MILLER'S SIN CITY
Directed by Robert Rodriguez and Frank Miller
With Special Guest Director Quentin Tarantino
Starring Bruce Willis, Mickey Rourke, Benicio Del Toro, Rosario Dawson, Jessica Alba, Clive Owen, and more
Opens Fri, Apr 1
★★★ (out of five)

AS A METICULOUSLY CRAFTED COLLUSION of design, lighting, and cinematography, it's impossible for one not to admire the craft behind *Sin City*, granting the small proviso that the viewer doesn't mind gratuitous gore and slathers of cheesecake sprinkled with light misogyny.

Sin City is a place where the men are hard and either good-bad or just plain bad, and the only two women not employed as prostitutes or strippers—also hard, both in abs and spirit—wear even less clothing than their "professional" cohorts. It's where violent death (the only kind there is in such a place, I imagine) is just as likely to come via decapitation as a gunshot. (One such scene involves a very literal interpretation of the phrase "trophy girlfriend.") It's evil and vice-addled to be sure, but, keeping things in perspective, it's also where Bruce Willis' character takes a cold shower so as not to surrender to the amorous advances of a 19-year-old girl. That's one year older than Lindsay Lohan, with whom the 50-year-old actor recently had tabloid-friendly tryst. *Sin City*'s bad, but it's no Hollywood.

PLAY THAT TOON

Filmed as a hyper-stylized, black & white (with splashes of digital colour), new-noir realization of Frank Miller's graphic novels of the same name, *Sin City* could be one of the most faithful adaptations of a comic ever seen in the cinema. Divided into three "parts," the movie features the bloody exploits of characters culled directly from Miller's 2D pantheon. Willis, whose tale bookends the film, plays Hartigan, moviedom's favourite kind of cop: the scarred, weary vet who's knee-deep-in-shit with *no way out*. Hartigan's concern revolves around a little girl whom he vows to save from a pedophiliac predator under the protection of his corrupt-politician father.

The second—and best—act sees Mickey Rourke as Marv, a kind of cross between the Incredible Hulk and the kid from *Mask*, blazing a trail of wrath as he avenges the death of a hooker-with-a-heart-of gold, named... Goldie.

Finally, Benecio Del Toro finds himself on the wrong side of guns, arrows, and samurai swords (the very same ones used by Uma in *Kill Bill*, trivia buffs), wielded by a beautiful-but-deadly *hooker army* led by Rosario Dawson.

Elijah Wood, Jessica Alba, Clive Owen, Michael Clarke and a host of other notable names round out the cast of sundry characters.

The only two women not employed as prostitutes or strippers wear even less clothing than their "professional" cohorts.

IT'S A LIVING

Yes, grown men have become very, very rich making this shit up, but before you bang your head at the injustice of it all (or run out and buy a ticket, depending on your inclination), take note: what's taking place on screen isn't really about the stories at all. Much like its aesthetic predecessor, *Kill Bill* was a movie about movies, *Sin City* is a movie about comic books (of the adult variety, needless to say). Directors Frank Miller and Robert Rodriguez have painstakingly constructed every detail within every frame to look as though it were ripped from the pages of pulp. And in that regard—from the cutaway backdrops of their neo-Gotham to the actors' every over-the-top move—they succeed admirably (although why they just didn't animate it is another question altogether).

Even the dialogue, mostly driven by internal voice-over narratives, is trimmed cleaned of any excessive realism, leaving only the kind of pure, unconcentrated melodrama you'd find in, well, one of Miller's comics. When Rourke's Marv, for instance, isn't engaging in breezy conversation with his parole officer, saying things like "These are the old days, the bad days—the all-or-nothing days. They're back, and I'm ready for war," then you'll find him thinking something along the lines of, "As his eyes go dead, the hell I've sent him to must seem like heaven after what I've put him through."

It can get tiresome, although Rourke, somewhat of a real-life cartoon character, pulls it off the most convincingly. And, by the tenth time any given actor pulls the patented comic-book-look of gravitas—head low, eyes at camera, trench coat blowing in the wind—you're liable to burst into an unintended guffaw. But admirers of the grand tradition of dystopian set design—from *Metropolis* to *Brazil*—or even friendlier fare like *Sky Captain and the World of Tomorrow* will surely find *Sin City* the kind of place they'd like to visit, and while watching a film to see what visual tricks the director is going to pull out next isn't quite the same as losing yourself in a fantasy, it does have an appeal for some. As for the rest of the public 16-year-old boys, and those who find Tarantino too cerebral—this one's for you.

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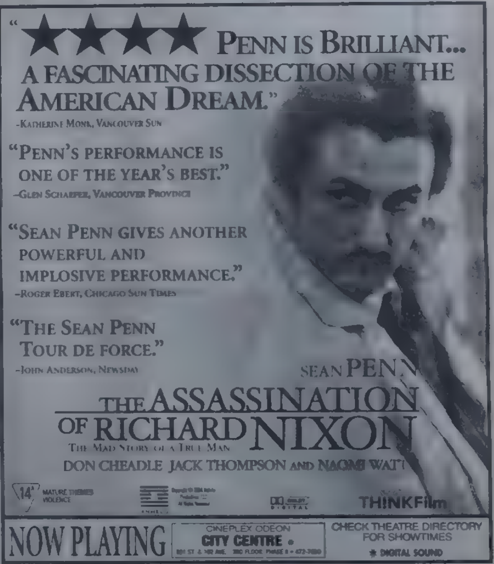

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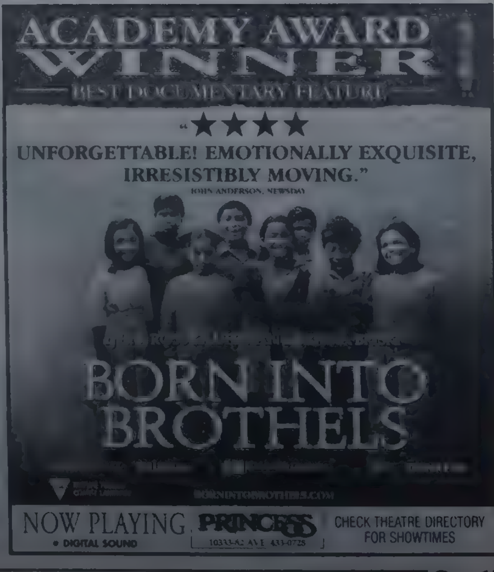

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Scores of cheeseburgers, hundreds of fries and dozens of chocolate shakes later, the formerly strapping 6-foot-2 New Yorker – who started out at a healthy 185 pounds – had packed on 25 pounds. But the supersized shape was the least of his problems. Within a few days of beginning his drive-through diet, Spurlock was vomiting out of the window of his car, and doctors who examined him were shocked at how rapidly Spurlock's entire body deteriorated. An examination of fast food and obesity in America, Spurlock will discuss and answer questions about his film, *Super Size Me.* Event includes a screening of *Super Size Me.*

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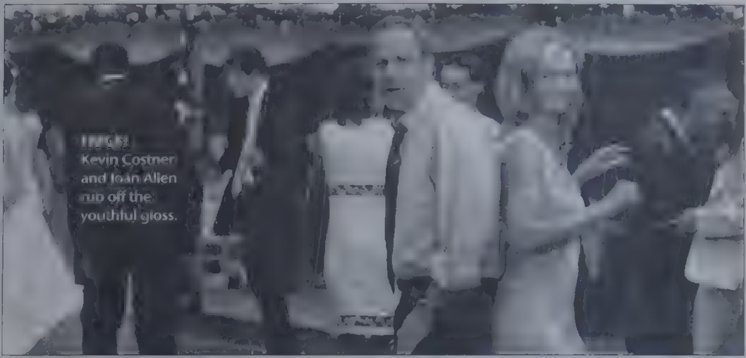
Never too late

Who's a thunk? Kevin Costner outgrows extended adolescence in *Upside of Anger*


[illegible] Kevin Costner and Joan Allen rub off the youthful gloss.

THE UPSIDE OF ANGER
Directed by Mike Binder
Starring Joan Allen, Kevin Costner
Opens Fri. Apr 1
★★★1/2

FOR A GUY WHO GREW UP WITHOUT sisters, Mike Binder sure knows how to treat his ladies.

You wouldn't think he'd be so sensitive, considering he was the guy behind a TV show called *The Mind of the Married Man*. But after being in *The Contender* with Joan Allen, he decided to write a movie especially for her. The result is *The Upside of Anger*, a showpiece for Allen and a surprise comeback for Kevin Costner. It is the lack of youthful gloss and the refusal to spiral into mere caricature that pulls the film together when it otherwise would have been a little shambling, a little insecure, and possibly dishonest and offensive.

Allen's specialty has been in playing strong women disappointed in men Zeena Frome in *Ethan Frome*, Elizabeth Proctor in *The Crucible*, Elena Hood in The *Ice Storm*. Here, she plays Terry Wolfmeyer, an upper-middle class wife and mother whose lifelong disappointment comes bubbling up in a burst of pent-up bitterness and anger when her husband disappears with his new Swedish secretary—says she.

So she drinks. Her daughters, college grad Hadley (Alicia Witt), sassy Andy (Erika Christensen), delicate Emily (Keri Russell), and the quiet observer Popeye (Evan Rachel Wood) do their best to prop her up, but they are as independent as Terry is self-sacrificing. "One hates me and the other three are working on it," Terry drawls to her scruffy neighbour, Denny Davies (Costner), who becomes her punching bag/confidant when he happens to drop by for a beer with her departed husband at exactly the wrong time.

It's a common story: girl meets boy, marries him, and while things seem to be ideal (he has a good job, she raises her children), the little letdowns of life eventually get to her—it's like she expected her husband to abandon her for someone younger. "Things changed. She got angry Good and angry," notes Popeye. The "good" is an important distinction: through her grief, Terry appears to be revitalizing herself and discovering who she is now, without only a husband or children to define her.

Through this, we enjoy schlubby Kevin Costner's retired baseball hero turned talk radio host outgrow his extended adolescence. To provide some comparison, his best friend Shep (played by director Binder) shows the flip side of that, romancing young Andy. "Younger women are nice," he says, and they're impressed by him, he declares, not quite understanding that expecting "nice" all the time is childish, and impressing someone who hasn't seen the world is boring.

I get the sense that in real life Binder is closer to the big galoot than any kind of sensitive modern man But it takes one to know one, and as such he appears to find any criticism of that fair. So when the script resorts to cheap laughs or emotionally distancing one-liners, you kind of have to forgive it, just because it's never too late to learn how to be a gentleman. As long as you do

MARI SASANO

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That pointless emotion

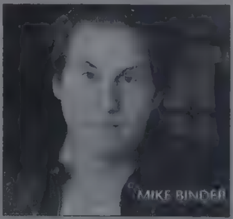
Quit yer bitchin', say director Mike Binder

MIKE BINDER'S HBO TV SERIES, *THE MIND OF the Married Man*, is all about the honest, ugly side of the masculine sex. So it's a nice surprise that his latest feature film not only stars Joan Allen and a host of young, plucky women, he manages to portray middle-aged womanhood with a complexity and respect that is rarely ever seen.

Is this film autobiographical?
My parents were divorced when I was a kid, but it's not really autobiographical I wanted to write a movie for Joan Allen, who I acted with in *The Contender*. And I also wanted to write about female characters, after spending so much time writing about men.

Is there one character you identify most with?
I think maybe I identify most with Andy, because she knows what she wants, and wants to grow up real fast and get into the world We grow up and go on with our lives and our parents stop being important to us, especially this woman who has been running this family. But everyone else is just looking after themselves.

The women are kind of forced to be the strong ones, in the absence of men. But the men in the movie don't look like they'd really be any help. Your character, Shep, in particular.
That guy stopped maturing at 24, so he's about the same age as that girl, really. I do think there are a lot of young men who stop growing up. 30 is the new 20, 40 is the new 30 I wanted to write that character, Shep, because I wanted to show the extended adolescence that Denny still had as an ex-baseball star and a radio show host, and the profound change that he goes through being in love with Terry and her four daughters.


MIKE BINDER

It's like the opposite of *American Beauty*, which seemed to be putting this midlife crisis man on a pedestal while his wife is slowly losing it.
I did think that the female character in *American Beauty* was the worst character; she was over the top and unexplained, and it threw the whole movie off. I really strive to paint very real female characters. My show, *Mind of the Married Man*, got a beating in the press a lot, but the characters were very real, the wife was very real. Bitchy and very beautiful at the same time. She was provoked all the time, but could turn on a dime and be very funny and charming. People are very well rounded in real life, this is how people talk, not likable but interesting. I'd rather write realistic and interesting characters; that's watchable.

So what about the youngest daughter, Popeye? She's making a documentary on war, but is drawing parallels to her personal experience with anger.
She's someone who's looking at anger, but she's the least angry in her family If we stop to analyze it, it becomes less frightening, it has less intensity Making this movie has made me less angry What I'm trying to say is that anger is a waste of time because you never know the whole story We're so upset right now about Iraq, but we don't know—maybe 20 years from now it could be the best thing that ever happened to us.

MARI SASANO

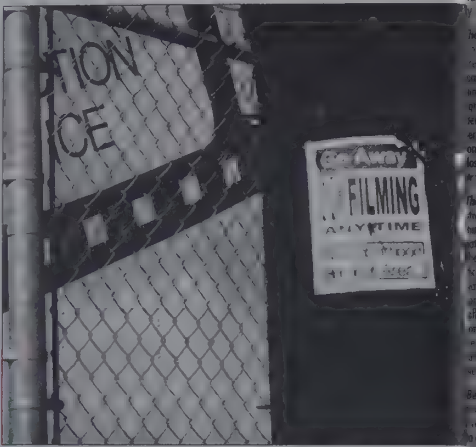
Repeat viewings required

You, too, will love Los Angeles after seeing Thom Anderson's masterpiece

LOS ANGELES PLAYS ITSELF
Apr 2 - 4, 8 pm
Metro Cinema
Zeidler Hall, Citadel Theatre
★★★★★ (out of five)

THOM ANDERSEN'S *LOS ANGELES* [illegible] a film [illegible] three hours but is so packed with worthwhile insight, encyclopedic erudition, and incidental humour that [illegible] Stranger yet, very little of the film was actu[illegible] Andersen himself and his [illegible]ging and personal text is read by someone else.

Taking as his starting point the factoid that Los Angeles is the most photographed city in the world, Andersen scavenges through almost a century of film history to bring together images from movies that reflect on his adopted hometown and the way those images have fed social and cultural myths which, in turn, have fed reality. As he has his voice double, filmmaker Encke King, say at the outset, "If we can appreciate documentaries for their dramatic qualities, perhaps we can appreciate fiction films for their documentary revelations." He goes on to consider Los Angeles (never "L.A.," which he feels is contemptuous) as a backdrop, as a character, and as a subject in films as diverse as Mack Sennett's silent comedies, noirs like *Kiss Me Deadly* and *Double Indemnity*, B-pictures and low budget horror flicks, and mega-budgeted smash hits of the last couple of decades like *Blade Runner* and *Die Hard*. Even the title of Andersen's film is a sly reference to Fred Halsted's 1972 "gay porn masterpiece" *L.A. Plays Itself*.



CITY OF GLITTERATI

The images alone are enough to make your head spin as you visit and revisit landmarks that have been used as various locations, before which a nigh-endless procession of famous faces have performed. With an archeological precision, Andersen excavates parts of Los Angeles that have been obliterated by progress and parses local feats of architecture that have become associated, through film, with bourgeois privilege, villainy, and good old Californian flakiness. And he reflects on the way that the movie version of Los Angeles has become conflated with Hollywood product to perpetrate, sometimes willfully, myths about the city's history, politics and social structure. He offers, for example, the image of the ideal cop as perpetuated by the long-running TV series *Dragnet*, and notes that writer-star Jack Webb's paranoid, robotic persona Joe Friday was not inconsistent with how the LAPD wanted to be perceived.

As the documentary progresses, Andersen goes on to discuss how the city's reputation as a locus of glamour and vice made it a character in film and, ultimately, in movies like *Chinatown* and *L.A. Confidential*, a significant part of the subject matter.

But the interest in *Los Angeles Plays Itself* isn't restricted to the city limits. Andersen's wry intellect extends to film criticism generally—his opinion of American auteurs like Woody Allen and Robert Altman is enjoyabley pungent—and to the master narrative and abiding myths of the land of the free. By focusing on the images out of which the Hollywood version of Los Angeles is created—an having never been there, that's al of Los Angeles I know—Andersen fashions a compelling reflection on how movies constitute a collective cultural memory, fraught with fals assumptions, distorted facts and fragments of shared dreams.

CALIFORNIA DREAMIN'

One can only imagine the hoops he must have had to jump through to get permission to use the dozens upon dozens of clips compiled here, but in a real sense they belong as much to the consumers of those images as to the people who made them. For this reason, *Los Angeles Plays Itself* would stand up to multiple viewings, each of which would send the cinemaphile off on a fresh set of personal associations stemming from those familiar scenes.

Fortunately, there are some unfamiliar scenes too—little-known films that actually emerge from the communities that they depict. Andersen refers repeatedly to *The Exiles*, an independent film shot in the 1950s about aboriginal people from Arizona settling in the Bunker Hill area of Los Angeles. And rather than resorting to films like John Singleton's *Boyz in the 'Hood* or Dennis Hopper's *Colors* for cinematic insight on L.A.'s minority-intensive neighbourhoods, Andersen refers to Haile Gerima's *Bush Mama* and Billy Woodberry's *Bless Their Little Hearts*, films that actually emerge from those communities and portray the hardship and oppression that underpin the sensational violence of the studio films.

In the end, *Los Angeles Plays Itself* is likely to leave you a little dazed from drinking in its torrent of disparate images and the multiple threads of its themes. The only remedy is to see it repeatedly, which means that you'll have to get started by seeing it for the first time. With Andersen as your guide, Los Angeles at 24 frames per second is worth every moment of the visit.

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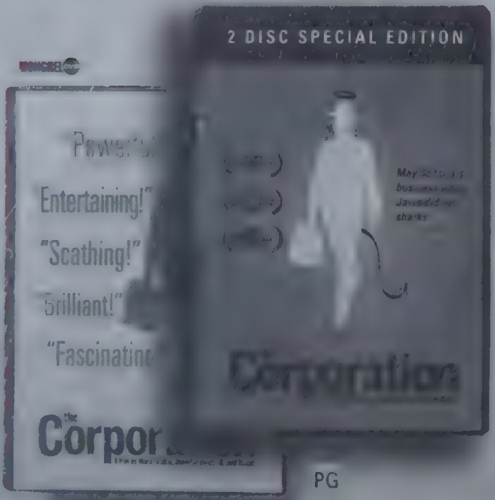

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FILMCAPS

re We There Yet? (PG) As Nick, the materialistic, child- atin' playa of *Are We There Yet?*, Ice Cube is about as enacing as any given Tim Allen family-comedy character e "plot" finds Nick falling for Suzanne (Nia Long), a upely divorcee who, of course, comes saddled with two ats. Cube falls flat on his face (literally, again and again) ying to put up with the kids. Before the journey is even alfway through, you'll find yourself yearning for the Cube f old, hoping he'll just pop a cap in they azz, but instead veryone learns "valuable" lessons. Sadly, the only one to lame for this mess is the star himself — the whole painful rdeal was brought on by his CubeVision production compa- y. ★ (ZV)

he Assassination of Richard Nixon (14A) The infa ous President here personifies the evaporated American ream: it's 1974. Samuel Bicke (Sean Penn) epitomizes the ommon man, an idealist in a world he believes is crum ling around him. Director/co-writer Niels Mueller chose the ght path in adapting the true story, and while it's hard to entify with someone who could kill for his ideals, Penn's erformance is so multifaceted that he makes the audience onnect with his plight, and the anxious tone created by the lose camera work furthers the genuine quality. ★★★1/2 (AK)

he Aviator (PG) Director Martin Scorsese and star/exec tive producer Leonardo DiCaprio have clearly done some inking about how to tell the pre-1948 story of pilot/mag- nate/afflicted genius Howard Hughes (played by DiCaprio). hey've equally clearly dropped a ton of cash to make this hree-hour biopic airworthy. But there's a divot on the run way, and his name is Leonardo DiCaprio: his somewhat self- onscious, ill-fitting mannerisms simply underscore the self- flicted miscasting. The script, moreover, while restoring ome of the gloss to the Hughes story, leans more to specta- le than elucidation where his affliction is concerned. lthough we're privy to the intimate details of Hughes' life, ve're kept at a distance from the man. ★★★ 1/2 (KW)

Because of Winn-Dixie (G) *Because of Winn Dixie* is frequently soppy, occasionally tacky, unnecessarily manipula- tive... and surprisingly good. Bitter experience has taught us o expect formula when we hear the phrase "family movie", but *Winn Dixie* does us the courtesy of actually elling a story — based on Kate Dicamillo's best-selling kid- it title — that is dense, imaginative, heartfelt, and honest. Lonely India Opal (Annasophia Robb) wanders around the atest town that her preacher father (Jeff Daniels) has rought her to, until she encounters a talking stray dog, Winn-Dixie. The dog leads the precocious Opal on a series of ncounters with the townsfolk. In the process, Opal unpeels veryone's unhappiness, including that of her father. ★★★★ (KW)

Be Cool (14A) What do we think now when we see ol' Chili Palmer (John Travolta) trot his "Look at me" thing nonstop for two hours? Or The Rock slapping his ass and being "gay" in the most homophobic sense of the word? Or Vince Vaughan playing the wigger, while Andre 3000 is the full-on fantasy version of the trigger happy thug life? Or, for crying out loud, Travolta and Uma Thurman reprising their dance scene from *Pulp Fiction*, right there in the middle of everything? The entire film is schtick, tics, and mostly unsuccessful non sequitur. *Be Cool* isn't just self-referential, it's self-deprecating. ★★1/2 (MS)

Born into Brothels (14A) When American photographer Zana Briski first traveled to Sonagachi—the largest of Calcutta's "pleasure" districts—in 1998, it was to document the lives of the sex trade workers; before long the story of the prostitutes was eclipsed by that of their young children. The decision to provide cameras and photography lessons to eight of these children had wide ranging consequences for both the proteges and their mentor. *Born into Brothels* is the tale of an accidental tourist with a conscience, and of her impact on a small group of talented but marginalized people. ★★★★ (JS)

Coach Carter (PG) Samuel L. Jackson plays a stern but compassionate coach who returns to his high school 30 years later to try and turn around the losing inner city basketball team. Sounds like a tough guy with a heart of gold—the perfect protagonist for a Hollywood sports movie, and the perfect movie for a crappy Top 40 rap soundtrack. The screenplay is cliche filled, groan inducing, paint-by-numbers, eventually reaching the inevitable montage—set to a crappy Top 40 rap soundtrack. Director Thomas Carter fails to create any momentum or suspense with the basketball sequences, which is disappointing if you're expecting an exciting sports movie. (NK)

JENNIFER TILLEY
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Constantine (14A) With Keanu Reeves in the role, Constantine changes from a foul-mouthed Brit asshole to a moody Californian with a supernatural chip on his shoulder. A crack exorcist with a natural occult ability to see the "half-breed" demons that walk the earth disguised as humans, he discovers a plot to bring Satan's son to earth, and he's gotta use his gadgets, sidekicks, and paranormal gifts to halt the impending apocalypse. There's just enough creativity in *Constantine* to cut through the Hollywood crappola and inane religious mumbo jumbo and recommend it as a fun matinee. ★★★ (DA)

Guess Who (PG) Theresa brings Simon (Ashton Kucher) home to announce their engagement at her parent's 25th wedding anniversary party, but this is a fiancé-meets-the-family film, so nothing goes to plan. Oh, and her family is black and Simon is white. Although the tension is based on race, the issue is never really developed, nor does the tension seem sincere. However, *Guess Who* does manage to be surprisingly sincere about love. Love and respect manifest themselves in ways that are funny and tender, keeping the film afloat when the comedy feels flat and contrived. ★★★ (CQ)

Hitch (PG) The romantic self-help industry for women must rake in billions of dollars. But what do men have? Men need help too. That's the premise behind *Hitch*, a romantic comedy written and directed by men: Kevin Bisch and Andy Tennant (*Sweet Home Alabama, Anna and the King, Ever After, Fools Rush In*), respectively. Will Smith plays Alex "Hitch" Hitchens, a mysterious consultant for men in the ways of wooing. It's a very nice movie, and offers encouragement for the "ordinary man." But take it all with a grain of salt: this is a chick flick. Men may go see this and learn something about being a gentleman, but most likely not. ★★★ (MS)

Hostage (18A) Based on Robert Crais' bestselling book, *Hostage* has potential but unfortunately never delivers. The film suffers from a serious lack of pacing, a predictable screenplay, and stock secondary characters. It fails to connect as an action movie or as a thriller — not good if the movie you're making is an action/thriller. Director Florent Siri's English language debut has visual style, the cinematography has an almost art-house look. But although he gets a decent performance out of Bruce Willis, where is the tension? Where is the suspense? Where is the kick-ass action sequence? ★★ (NK)

In Good Company (PG) As enjoyable as this movie is, it doesn't really present a solution to the evils of corporate capitalism other than a shrug and a faint wish for the individual to act decently, on his own accord. For a movie about being passionate toward what one believes in, that's pretty tepid. Writer/director Paul Weitz is best known for writing and directing *American Pie* and *About a Boy*, both of which are primarily about modern masculinity. Perhaps he has a blind spot when it comes to the feminine perspective of things. But *In Good Company* will finally make Topher Grace a movie star, much to the relief of skinny, earnest boys everywhere. ★★★ (MS)

The Jacket (14A) Adrien Brody plays Desert Storm vet Jack Sparks, shot in the head and left for dead in the hospital. He drifts back to life and though suffering from amnesia, is sent home. To make matters worse, he gets blamed for a murder while hitchhiking and sent to an insane asylum. While locked up, Starks starts hallucinating, recovering his memory and finding himself 14 years in the future. In the beginning, the film employs scary, disorienting fast cuts and extreme close ups, but it stops being very suspenseful — the problem is the structure, and it spoils everything. ★★1/2 (MS)

Lemony Snicket's A Series of Unfortunate Events (PG) Who, as a child, hasn't fantasized about being orphaned? Of course, being an actual orphan runaway wouldn't be fun at all: that's why the fantastic elements are here. Violet is an inventor, Klaus an avid reader, and Sunny bites things. Together, they concoct ways to outwit the wicked "uncle," Count Olaf (Jim Carrey), who just wants their inheritance. Delightfully gothic, isn't it? So how come the movie version is only *almost* right? Jim Carrey's dumb mugging is annoying—it's just the old *Mask/Ace Ventura* shtick—I can't believe they let him ruin the movie! How can you skulk mysteriously when you're goggling at the camera? ★★1/2 (MS)

Man of the House (14A) Surely even a Harvard grad like Jones could, without reading a script, have foreseen the feebleness in the scenario "a Texas ranger holes up with five cheerleaders who've witnessed a murder." *Man of the House* aims for a place between the funny bone and the gonads but merely dumps a flaming bolus of goo several yards from your feet. It's an action-flecked comedy that's not funny, dramatic, touching, enchanting, smart, or classy, and even if it makes a quadrillion, should Jones be proud? Is it too much to ask that multimillionaires try to make funny movies with a little craftsmanship? ★ (KW)

Meet the Fockers (14A) *Meet the Fockers* follows the same basic structure as its predecessor, *Meet the Parents*, with a series of humiliating situations that escalate beyond reason and belief. With their wedding fast approaching Greg (Gaylord) Focker (Ben Stiller) and his fiancée Pam (Teri Polo) must finally introduce their parents to each other. Watching Stiller and De Niro bounce off each other is as entertaining as it was the first time around. Dustin Hoffman and Barbara Streisand are well cast as Greg's parents. The script is nothing special—it's too heavy on the "Focker" jokes and gets cloying at the end—but the comic direction and acting is superb. (JW)

The Merchant of Venice (14A) Director Michael Radford's (*Il Postino*) film treatment of Shakespeare's controversial play is more drama than comedy, focusing on what Radford believes to be *Merchant*'s central themes: the inhumanity of man and a benevolent belief system manipulating to persecute and to preach hate. For the most part, his interpretation works; but because Radford chooses to reinvent Shylock as the story's central character, what should be the main storyline suffers. Does anyone really care if Portia and Bassanio end up together? Their characters come across as materialistic, self-absorbed, and pointless. ★★★ (NK)

Million Dollar Baby (PG) *Million Dollar Baby* suffers from its start as a generic Cinderella story: the outcast, a 30-something woman born into a "white trash" doublewide existence, is looking to escape by pursuing a passion—in this case, boxing. This formulaic storytelling would have even the most easily entertained looking for the exits save that the film is well acted, and shot and choreographed beautifully. This is Clint Eastwood's way, and part of the attraction in *Million Dollar Baby* is Eastwood himself: the guy is just so damned charming. It's a shame that Paul Haggis' script is not on par with Eastwood's charm, or *Million Dollar Baby* would really be as good as the Academy would have us think. ★★★ (AK)

Miss Congeniality 2: Armed & Fabulous (PG) In the first *Miss Congeniality*, tomboy FBI agent Gracie Hart (Sandra Bullock) went undercover as a beauty contestant. The sequel takes place shortly after Gracie saved the day in the first movie, and is initially about her coming to terms with her newfound celebrity. The supposed charm of the first *Miss Congeniality* came from Gracie's awkward transformation from unattractive man-girl to beauty pageant wo-man. This lame sequel falls way short from the lame original because it doesn't even have this formulaic concept to latch on to. ★★ (NC)

National Treasure (PG) Nicholas Cage stars as Ben Gates, a historian obsessed with a long-held family belief that the world's biggest treasure was brought to America by the Knights Templar and hidden by the Masons/founding fathers. The arbitrary script has all the standard cliché characters, there are lots of chases, sudden by-jove-I've-got-it type epiphanies, scary caverns, 200 year old torches that spring to life, hilarious product placements, obvious declarations and of course the much-advertised theft of the Declaration itself. But as Bruckheimer-flashy as it is, it's also unexpectedly mundane, thanks to long scenes of boring exposition, a strict adherence to formula, and merely functional direction by Jon Turteltaub. ★1/2 (DA)

The Pacifier (PG) Vin Diesel plays a Navy SEAL assigned to protect the family of a murdered scientist, and this comedy has the usual fish-out of water family movie gags—dirty diapers (at least three), projectile vomiting and an out-of control duck. For the adults, the film's biggest problem is Diesel. He's established himself playing anti-heroes who kick ass, but his tough army guy character needs work. *The Pacifier* isn't the most original film out there, but at the very least, it will leave kids wanting to try out the wrestling move from which the film's title comes. (AA)

Phil the Alien (14A) An outsider enters a closely-knit community, providing a lens to the characters in an isolated small town: could there not be a more Canadian narrative? In the wreckage of a space ship in the woods, one survivor, a shape shifting, psychokinetic alien (Rob Stefaniuk) with an unpronounceable name must now find a way to fit in before the CIA finds and kills him. While Stefaniuk claims to have placed a good laugh over any heavy messages, as a nation of the disenfranchised, freaks, and outsiders, we can identify with the yearning to fit in somewhere. ★★★1/2 (MS)

The Ring Two (14 A) *The Ring* just wouldn't be *The Ring* without that scary-ass well. Although *The Ring* films deal with technophobia and a deadly ghost virus spreading through a videotape, much has been made of the fact that the film's core horror lies in Freudian anxieties represented by the well vagina metaphor. Whether you buy that or not, the story yet precisely symbolizes something else: the industry's business model of drawing water from a well till it's dry. *The Ring Two* is awkward and flat, but it's because of fatigue of waters, crock horror, ghosts invading family homes, that the well needs to be capped. ★1/2 (DA)

Robots (G) It's disappointing that *Robots*, while visually stunning, is mentally stunted, repeating themes we humans ought to shirk, immediate like. We already know the story: protagonist fighting the good fight rises against impossible odds and saves the day so that everyone can partake in a choreographed group dance number. That said, the film is beautifully rife with imagination, but the screenwriters simply do not match the art applied by the visualists, though when the fast-pace ride is over, you do feel kind of happy that everything turns out for endearing little Rodney. ★★★ (JW)

Sideways (18A) Aging playboy Jack (Thomas Haden Church) and depressive divorcé Miles (Paul Giamatti) take to California's wine country to celebrate Jack's upcoming marriage to a beautiful rich girl. It's a typical midlife crisis/odd couple/road trip movie, and with Alexader Payne in charge (you remember *Election* and *About Schmidt*?) it turns out pretty funny, with an edge of observational cruelty, and a little tragic. *Sideways* is a nice mental vacation from the mediocre, the sense of despair. Be patient with your life, but when it's time, open the wine. ★★★★ (MS)

Son of the Mask (PG) Unsatisfied, anxious and depressed, the characters that fill *Son of The Mask* are representative of a deeply self-conscious film. Instead of blood in this indirect homage to horror, we are soaked with visual effects intended to create climaxes. Jim Carrey, not the special effects, was what made *The Mask* a huge hit. James E. Price, the sequel's visual-effects supervisor, leads a hopeless crew attempting to capture Carrey's charisma, dressing up the packaging around his replacement, but it's not enough. From the marginalized shots of women in dance routines to the cosmetic message about the importance of family abruptly attached to the end, the film offers little resembling good family entertainment. (GY)

Spanglish (PG) This is a nice, grown-up story that takes on some over-the-top characters and complicates them enough to make them seem like a family. It means well, combining the languages of the quiet observer character, Flor (Paz Vega) and her Anglo family of misfits. But the Mexican is never played for cheap laughs; instead, she's the entryway into the family of nutty Americans, who are played for laughs, but are given hearts, too. Where we might expect the characters to get cartoony, director James L. Brooks (*As Good As It Gets, The Simpsons*) knows when to quit. And it's still funny! ★★★1/2 (MS)

The Spongebob Squarepants Movie (G) However it appears to the casual viewer, *The SpongeBob Squarepants Movie* is not just a flick for kids. Unlike either of the *Shrek* films, which feature adult characters trying to portray adult dilemmas to children, the SpongeBob movie feature's child characters struggling with children's dilemmas, while SpongeBob and sidekick Patrick deliver the adult world of sex, booze, and rock and roll as seen through the eyes of a child. The result is a fun, funny and fantastic film that not only appeals to all audiences but also will entertain today's youthful viewer in a different light in years to come. ★★★★ (CL)

The World's Hottest Commercials (??pend) The Clio Awards recognize the best in advertising every year. A compilation of winners, *The World's Hottest Commercials*, is at the Garneau Theatre from March 25 until April 7 as a fundraiser for the Edmonton International Film Festival. As dozens of commercials roll by, you're bombarded by some of the best short films you might see. It's exhausting to sit through, mainly because they are so emotionally high pitched, so attention-grabbing, but these often ingenious examples of filmmaking are clever, beautiful, moving, and powerfully attractive, propaganda or not. ★★★★★ (MS)

Reviewers: Dave Alexander, Nathan Cuckow, Anthony King, Scott Lingley, Mari Sasano, Carissa Quadfass, Zoltan Varadi, Juliann Wilding, Kevin Wilson

Classifications:
(NA) Not available at press time
(G) Suitable for viewing by all ages.
(PG) Parental guidance advised.
(14A) & (18A) Persons under 14 must be accompanied by an adult
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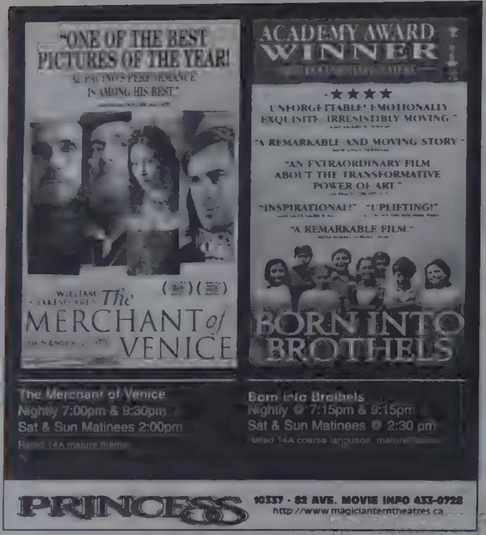

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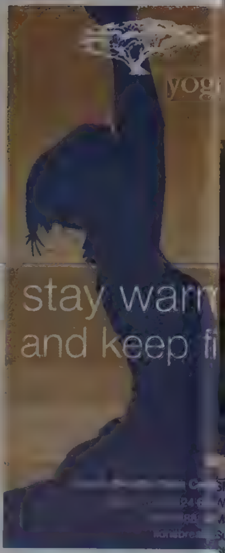

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Choke's complicated relationship with the clock

ELEVEN YEARS AND COUNTING Choke exudes the glamour of an indie Canadian band

SMALLMAN TOUR 2005
W/ Choke, The Reason, Ghosts of Modern Man
Sun, Apr 3
Starlite Room (10030-102 St)
Info. 428-1099/All ages

'AT THIS POINT WE'RE JUST HAVING fun," shrugs Choke's guitar god, Jack Jaggard. "We just want to play a super show and make people happy. We want to enjoy what we've created and appreciate where we are It feels nice to put out a great record and get support."

Jaggard's serenity, and that of the rest of his post-punk tech-core cohorts, is hard won and honestly come by, like every other honour granted the Edmonton band Choke has weathered 11 years of the oh-so-glamorous life of the "promising act," playing countless shows, logging thousands of miles in tour vans, and releasing records.

Their sixth full-length album, *Slow Fade or: How I learned to Question Infinity*, is an ambitious reckoning that resonates with musical and chronological maturity.

"The title is, like, 'Holy shit, we're not going to be here forever, or be kids forever,'" explains Jaggard. "We were going through this realization together. We've had 11 years touring our asses off and only have true recognition in Canada. The end of the last tour, we were bummed out. We had no backing in the States. But then we realized that really, we accomplished 10 times what we thought we would when we started. It doesn't matter if we're signed—we do this because we love it. I've had amazing experiences, met these amazing people, things that never would have happened without Choke. I'd never give it up for anything."

A gentle teasing about groupies prompts a blush and a quickly mumbled, "Uh, no—we're really awful at that We like hanging out together, playing poker..." Another punk myth blown—unlike Choke, apparently... at least on the road.

TICK TOCK

And therein lies the group's true strength. There is nothing arch, ironic, or clever in a Choke endeavour. The band and their music are simply Intelligent, visceral, and earnest—all brains and guts

Both are very much in evidence on the new album, the contents of which are as epic as the title suggests. Another clue to the record's inclinations lies in the evocative, Gothic cover design, courtesy of drummer Stefan Levasseur—a photo detail of Jaggard's amp in sepia and dusk blue tones.

There's a fearlessness and physicality inherent in boarding that translates fluently to music, and Choke has never lost those aspects of their skate-punk roots. They've just layered on more complexity as their influences and experiences broadened, and as Jaggard, Levasseur, bassist Clay Shea, and guitarist/vocalist Shawn Moncrieff have mastered their instruments and song craft.

Slow Fade is dark and insistent, atmospheric and dense, a heartfelt tug-of-war between slowcore and warp speed riffs and breaks woven with texture and tension. The production is exceptional; it's rare to find music this aggressive treated with subtlety. The band's hallmark time signature shifts have been more fully integrated into song structures than in the past, so the album slides rather than lurches from mood to mood.

> **'Canadian music fans really support us. There's no way we could still be passionate if we weren't appreciated.'**
>
> **JACK JAGGARD**

Anecdotes abound, mostly related to the labyrinthine process of a lengthy recording retreat. "It's very much a studio album," Jaggard acknowledges. "Only a couple songs were mapped out before we went into the studio. It was a full group effort, including the producers," he says of Blair Calibaba and Paul Forgues who both worked on prior Choke releases

2GETHER 4EVER

The boys are big on loyalty—to each other, to people they work with, to band pals, to their fans

It helps having the same guys says Jaggard. "We know how we work, we know how we write. It's really organic. We didn't struggle with anything on this record." He admits, however to misgivings while *Slow Fade* was in pre-production. "I remember thinking, This is far, far away from where we were before Are we gonna disappoint people?

There's a big difference between 18 and 29. We're listening to a lot of different stuff nowadays. I love my metal, but I also love Elliott Smith techno, Built to Spill. I'm not trying to make a point—we like the music we like," he muses. "We're not the punk saviors people think we are."

Smallman Records, their label for the past eight years and five albums, may disagree. Choke is headlining their showcase tour for the second time

"There is nothing that I would rather be doing," Jaggard insists "The exhilaration of playing songs that come from the innermost depths of our minds and hearts for people who appreciate it... Canadian music fans really come out and support us. There's no way we could still be passionate about it if we weren't appreciated."

The absolute sincerity of his statement is compounded by the fact that he'll be playing his way through a brutal and painful hip and knee injury that's dogged him for a couple years and knocked him out of a recent Choke tour, a big disappointment alluded to on *Slow Fade*

Recreating the album's lush sound live is another challenge. "I used to say I would never get any pedals, and now I gotta dance on them. But the vocal stuff is actually the hardest to get right—who's singing what part.

"But [live] it's still recognizably a 'Choke set.' Balls-out. I'm still amped on old material. The new stuff just fits in—the same way you create an album—one entity in 12 movements; a story that flows."

CHRISTA O'KEEFE

Strap it on

Vancouver Lads armed and ready for next wave of metal

STRAPPING YOUNG LAD
W/ Misery Signals and Agony Scene
Tue Apr 5
The Starlite Room (10030-102 St)
Info. 428-1099

IN THESE FASHIONABLY IRONIC DAYS of "vintage" Maiden t-shirts, aviator shades and '80s hair bangs, long-time metal bassist Byron Stroud isn't scoffing at the trends. If anything, it's somewhat gratifying for members of Canadian underground metal heroes Strapping Young Lad

A 15-year fixture in Vancouver's often-ignored aggressive music scene, Stroud would be hard pressed to complain about a metal resurgence Between moonlighting bass duties with Fear Factory and providing low-end for Devin Townsend's chaotic thrash company Strapping Young Lad, Stroud could be the busiest metal dude in the lower mainland Plus, after so many years, his duds might finally be in vogue

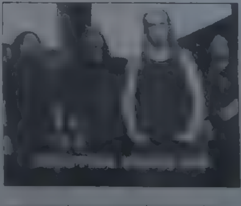
"I don't mind seeing hot girls walking around in metal shirts," says a hoarse Stroud on the line from Van city "I guess maybe metal is coming around again."

Well at least Strapping Young Lad has come back around. After Townsend put the band on a five-year hiatus, then dropped an ill-received, self-titled release in 2003, it seemed SYL's days might be numbered. Their new record, *Alien*, has the band back in chaotic form

Described by Townsend as "a freak-out in full excess," *Alien*'s intensity comes from a concerted effort by the band to go completely insane with their instruments

"We wanted chaos," says Stroud about making *Alien* "That's always been part of our sound We just decided to take those elements and amplify them Whether it's good or not, I don't know, but Devin wrote some maniacal shit"

Townsend's name will ring familiar in different ways depending on who you're asking Some know him from way back as the singer for Steve Vai's band, while local hardcore kids might



recognize his name as the guy who produced Misery Signal's latest, *Of Malice and the Magnum Heart* He's also happens to be that crazier-than-Nugent-looking bald guy who masterminds Strapping Young Lad's musical lunacy

"The Dev on stage is not the Dev in real life," assures Stroud about the gonzo guitarist/singer Watching Townsend lead Strapping's berserk live show with his bug-eyed enthusiasm and vein-popping fervour, it's easy to give credence to his notoriety. "People are intimidated by him, but he's actually easy to work with because he's got so many good ideas."

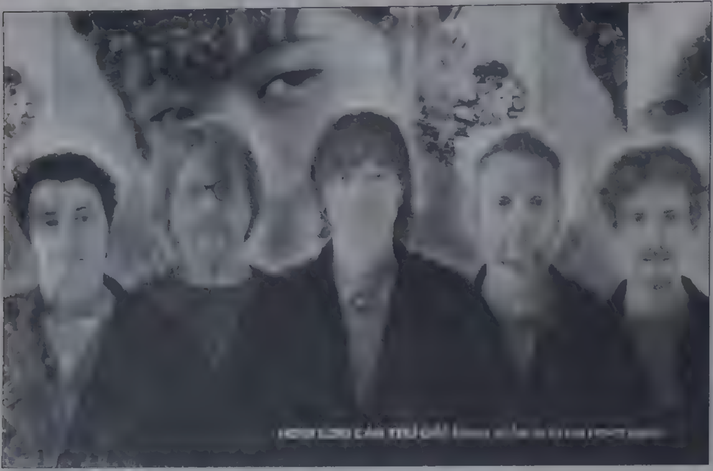
That must be true considering SYL's current line up includes some of metal's heaviest hitters: Jed Simon (ex-Frontline Assembly) on guitar, Stroud (Fear Factory) and drummer Gene Hoglan (Dark Angel, ex-Death, ex-Testament) This much technical muscle in one band could be poison if egos were to get out of hand Fortunately, the Lads only seem to be dealing with a case of unapologetic confidence

"I don't remember us ever falling apart live," says Stroud with certainty. "I'm kind of surprised it hasn't, but it never has We are killer right now I can't wait to get out there, and play this stuff."

JASON KELLER

Band, interrupted

Lowest of the Low doesn't believe in reunions



LOWEST OF THE LOW
W/Cory
Tues, Apr 5
The Sidetrack Café (10333 –112 St.)
Info. 421-1326

"THE WHOLE IDEA OF THE REUNION show is this huge albatross people put on a band that gets back together," declares Lowest of the Low's Stephen Stanley. "Other bands only want to make money off old material. We're getting tired of playing those songs. We want to eventually change the set over to all new stuff."

The tightrope walk between self-promotion for the sake of viability and distaste for anything that smacks of selling-out has presented Stanley with a dilemma. He's savvy enough to know that billing the recent *Sordid Truth* as a "reunion album" and thei upcoming dates supporting it as a "reunion tour" makes sense, but it st sticks in his craw, perhaps because it implies that LOTL is a fossil being exhumed rather than a living entity very much still evolving.

In the wake of LOTL's mid-90s implosion, Stanley and fellow vocalist/guitarist Ron Hawkins embarke on other projects. Drummer Dave Alexander may not have been as visible, but it's safe to assume he was no in a state of cryogenic sleep. (The original bassist, John Arnott, is not involv with the band.)

Stanley prefers to view *Sordid Tru* and the tour as simply being on the LOTL continuum rather than as a resurrection. "We'd blown apart pretty spectacularly," he concedes, "but it wasn't a case of, 'Oh, they didn't spea for many years.' We lived in the sam neighborhood, and we had to talk to each other regularly about financial stuff since we were still selling records."

He figures, "Around year three people started asking us about reunion shows. And every year after that." It wasn't until six years post-kiss-off tha the idea was even considered. "If you'd asked me before then if we we going to get back together my answe would have been, 'No way.' The breakup happened suddenly, even though the last two years of the band were rocky. It's tough having your career pulled away from you."

The handful of shows they played in 2001 went well, and they explored collaborating on new material. And for, Stanley say, "We've been getting along great. What took us down the first time—pressure from the industr and ourselves—has disappeared." H adds that the two newer members, both longtime associates, have also changed the band dynamic.

Historically, the Toronto scene staples have been hamstrung by their su cesses more than their failures. "Oh, the 'savior of Canadian indie music' tag," Stanley sighs. "We were indie in the DIY sense of the word. We happened to have a record that hit well and a good live show. This was the early '90s, and there's almost been th stigma from the success of this early record. How many more times do we revisit it before we get to move on?"

The Ian Blurton-produced *Sordid Truth* should be their reprieve. While containing echoes of Hawkins' and Stanley's own work, it is also identifiably Lowest of the Low-esque, with straightforward melodic rock delivered alongside literate and occasional incendiary lyrics. Stanley says the sessions yielded material that could mak a promising start for another album.

Some of these fresh tunes may ma the set list for their Edmonton show, alongside *Sordid Truth* songs, some o each frontman's solo work, and, despite Stanley's clean slate urge, classic LOTL.

"With our post-punk roots we ha a hard time selling ourselves," he ven tures. "We've had offers for commer cials we turned down. It's really har to survive as a band now—I can't tell you the hours we've spent talking about this—but music should be special. It doesn't have to support a ham burger to be relevant."

CHRISTA O'KEE

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AS I LAY DYING
W/ Throwdown and All that Remains
Fri, April 1
The Starlite Room (10030-102 St)
Info: 428-1099

THE ANTITHESIS OF EVERY ROCK CLICHÉ imaginable must be the image of a long-haired metal dude sitting at a desk with a calculator, pencil sharpener, and stacks of income tax forms—exactly the scenario I interrupt singer Tim Lambesis from when I phone for an interview

The throat-blasting front man for melodic metal congregation As I Lay Dying doesn't subscribe to most hard-rocker lifestyle preconceptions. He not only likes crunching tax numbers, but unlike most the metal gods who name drop Satan all over town, Lambesis freely confesses to being a faith-driven musician, looking upward for inspiration. Although more a band of Christians than a band about being Christian, San Diego's AILD aren't your typical AM dial, JC-booster pap. Their last record, *Frail Words Collapse*, is a full-on assault of chug-and-scream dynamics and, according to Lambesis, the new album, *Shadows of Security*, slated for June, promises to amp the intensity. Perhaps there will be a few songs about getting audited

"I'm learning as I go," says Lambesis, lamenting about the various state taxes he must consider when claiming income from t-shirt sales on tour. "I'm probably doing it wrong, but I'm way too cheap to pay them [accountants]."

As I Lay Dying, which includes Jordan Mancino, drums, Nick and Philip Sgrosso guitar, and Clint Noris, bass, are known for their musical brevity. Their debut was an ephemeral experience of songs that sometimes barely broke the two-minute mark. The upcoming record, boasting more complex song structures and vocal arrangements, will have a conceptual theme, surely elongating the final product.

"Each song says something different, but collectively making one point," explains Lambesis. "It's about a deeper ability to love and become a spiritual person through the way we approach our relationships."

AS I LAY DYING

Such talk seems out of place considering that AILD are on Metal Blade Records, home to bands like Gwar and Cannibal Corpse. But AILD are one of the label's current top-grossing artists, selling-out thousand seaters on the strength of their single debut album. Broke-ass bands toiling away in dive bars take note: it couldn't hurt to brush up on your King James

"We all have the same faith, so it gives us a starting point for what we're doing," says Lambesis. "The little things that break up bands don't get to us because we feel that we're doing something more important collectively."

JASON KELLER

Misery loves company

Up-and-comers sharing stages and gaining fans

MISERY SIGNALS
Open for Strapping Young Lad with Agony Scene
Tue, Apr 5
The Starlite Room (10030-102 St)
Info: 428-1099

MISERY SIGNALS HAVE BEEN ON THE ROAD for six months now with seemingly no end in sight. But touring with the likes of Dillinger Escape Plan, 18 Visions, and Strapping Young Lad is starting to pay off in exposure for the band. "We were really grateful to [DEP] for bringing us out. To play to 1,000 people every night—we're starting to see now what it did for us," singer Jesse Zaraska says. "We've been playing to a lot of diverse crowds."

"At the moment, we're in Liverpool, England with 18 Visions," Zaraska says. "We're over here for about three-and-a-half weeks, and after this we'll fly back to Canada and immediately pick up on the Strapping Young Lad tour for the next six weeks."

Is the constant touring a strain on the band?

"It definitely wears you down," Zaraska admits. "We've been on tour so long at this point that it would be nice to go home and have some time off."

But their efforts are winning the band a growing fan base. "You know, we're on another continent, and these kids know the words to our songs; they're singing along. It's been really good—way better than I ever thought it would be."

Add a tour bus to the mix overseas, and Misery Signals are starting to see some tangible results from their insane work schedule

Misery Signals also works with the challenge of having half the members live in Edmonton (Stuart Ross, Zaraska), and half in Milwaukee (Ryan and Branden Morgan, Kyle Johnson).

"When we started the band, I moved down to Milwaukee and we wrote the first EP, and then toured for about three months straight," Zaraska explains. "When we wrote the full length, the guys came up to Edmonton for about two months, and we just wrote. Me and Stuart went down Milwaukee for a month and finished writing, and then recorded in Vancouver with Dev [Townsend, of Strapping Young Lad] for a month."

MISERY SIGNALS

But Zaraska is certainly no stranger to adversity. After a van crash brought a tragic end to his band Compromise, he joined Milwaukee's 7 Angels, 7 Plagues. But as the line-up crumbled, Zaraska says, "We just started again. It hurt in a lot of ways—7 Angels were at the point where Misery Signals is now. It was a hard thing to drop that name and start fresh, but it was the right thing to do."

JAMES STEWART

Smither-reens

Roots muso busts notions of boundaries

CHRIS SMITHER
Presented by the Full Moon Folk Club
Fri, Apr 1
St. Basil's Cultural Centre (10819-71 Ave)
Info: 438-6410/www.fmfc.org

ROOTS, BLUES, FOLK, OR AMERICANA ARE all labels that might be applied to Chris Smither, but he insists on not being pigeonholed. "That may be the secret to my success," he muses. "I've always resisted being labeled. I love blues and a lot of blues is evident in my playing. Lightnin' Hopkins and John Hurt are the biggest influences on my playing, with Skip James' minor-key feeling running right behind them. Lyrically, I'm drawn to a wide range of contemporary writers of prose and verse, and I particularly love the way Randy Newman can create word pictures and Paul Simon makes word flow out of the mouth and into your ears."

His most recent recording, *Train Home*, has plenty of examples of the above factors: he covers the John Hurt classic "Candy Man", his playing is redolent of the blues masters he calls influences; and his original songs are full of vibrant word pictures. The songs are also delivered with his trademark humour and irony. "I try to maintain a positive attitude," says Smither. "I like to think that most of my stuff has a hopeful outlook to it. Basically, I'm an optimist in both the immediate and cosmic sense, and I have curiosity... but I don't have answers. I just like to ask the right questions."

He's put that optimism, curiosity, humour, and his ability to play guitar to good use, performing close to 150 dates a year. "Don't ask me if that's hard to do," laughs Smither. "I get a kick out of performers who lament being on the road. The people who have real hard jobs are the guys who work nine-to-five, five days a week. I do miss my house, though, because there are things that I can only do there."

He's currently working on material for his 12th album. "I've got a few songs that are ready to go and a couple in the embryonic stage. For me, writing is a discipline thing. I have to sit down and do some concentrated work to finish a song. Usually the music comes about naturally; the melodies and chord changes are done long before the lyrics. I should be in the studio in September working on a new recording."

Friday night Smither will no doubt put on the kind of show that has kept him incapable of being labeled. "I'll be playing a lot of music from *Train Home*, a couple of brand new ones, and we'll dip into the catalogue for the rest."

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Songs of the South

Is the East making a play on the wav-down sound?

[illegible]

Coast with little more than the mics in their [illegible]

[illegible] 2005 [illegible]

But [illegible]

Of course [illegible] watch BET or Rap [illegible] southern [illegible] but now [illegible] being positioned to [illegible]

And it [illegible] that West Coast rappers aren't selling [illegible] not [illegible] mainstream exposure due to a lack of radio and TV rotation. This in turn restricts their music from reaching the masses and [illegible] for concerts and endorsements—the ingredients that are [illegible] to sustaining a career in today's [illegible] game.

[illegible] Crooked I following living [illegible] his album on import [illegible] to be touring around your neck of the woods anytime soon—his sales won't justify a promoter bringing him in.

Do sales determine your skills on the mic? [illegible] they can determine whether or not someone should take a risk on booking an artist. Sales also determine distribution and [illegible]

[illegible] long will it be before New Yorkers [illegible] and hip-hop goes back to [illegible] anything south of [illegible] south has to be careful not to [illegible] like the West.

MARLON WILSON

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Pop Life

Post-rock & Pop Pointers

SHOWS

MONTREAL POP BAND **STARS**, TOURING in support of their new album, *Set Yourself On Fire* (Arts & Crafts), is back in Edmonton on Thursday, April 7th at Dinwoodie Lounge (University of Alberta Students' Union Building). And what would a Stars bill be without at least one of their dear friends and label mates from **Broken Social Scene** representing? Nothing! Luckily, BSS guitarist **Andrew Whiteman** stepped in before anyone panicked to lend his other band, **Apostle of Hustle**, for support. Montreal electronic act **Montag** opens; tickets are $15.

A couple days later, on April 9th, avant-garde rock group **No Hands** will be performing at the Victory Lounge, along with angular locals **The Last Deal** (whose self-recorded EP should be released on Edmonton label Roast Records later this spring or summer), and Vancouver's **Cadeaux** (whose first release, *Physical City*, will hit the streets April 5th on Sound Document.)

If you haven't completely sworn off gigs at Red's and/or gigs featuring **Hot Hot Heat**, consider braving the monolithic eyesore of "The Mall" on Wednesday, April 13th. The Vancouver new-new-wave group is touring in support of their new album, *Elevator* (Sup Pop), which drops this month in follow-up to their much-hyped major label debut, 2002's *Make Up the Breakdown*. If Hot Hot Heat aren't exactly your thing, you may want to consider going to check out **The Futureheads**, who make a more interesting, more thoughtful, and more original brand of danceable pop music. San Diego-based glam rock quintet **Louis XIV** will also perform. Doors to this all-ages show open at 8 pm, show is 9. Tickets are $21.50 plus service charg through Ticketmaster.

NEW RELEASES

Kooky pop favourites **Of Montreal** releasing a new album, *The Sunlandic Tw* (Polyvinyl) on April 12th. A trip-induci video and a couple of delicious upcom tracks are available on Polyvinyl's webs (www.polyvinyl.com) to whet y appetite. Or pick up the limited edition single, *I Was A Landscape In Your Dream* (H vest Time), now from select retailers. A new in the Polyvinyl world is an album f **ZZZZ**, *Palm Reader*, described by the label "a Tim Burton film soundtrack on speed."

As well, the 12th sees a new album f fabulous Australian indie-pop octet **Architecture in Helsinki**. *In Case We Die* (T Bend/Bar-None) is the highly anticipated low-up to 2003's critically acclaimed *Finge Crossed*. Many an eager pop fan is looking for ward to this.

In tribute to the works of famed Scott poet Robert Burns, **Camera Obscura** ha recorded *I Love My Jean* (Elefant). The limite edition three-song single includes two poem by Burns ("I Love My Jean" and "A Red, R Rose") set to music, as well as an orig track. Expect the group's signature hushe vocals, acoustic guitar, and old keyboar organs, and pianos.

Angels of Light (pet project of ex-Sw frontman Michael Gira) has a new album *'Other People'* (Young God). Gira enlisted th help of experimental NYC grou **Akron/Family** in making the album, which reportedly the most accessible Angels of Lig album yet. Speaking of Akron/Family, the group is currently touring with Angels of Ligh (as opening and backing band) and also h new self-titled album on Young God.

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JOEL PLASKETT

FRONTING HALIFAX ALT-ROCKERS Thrush Hermit and the more recent Joel Plaskett Emergency, the titular Plaskett is a veteran of stale band vans, uncomfortable gigs, and lazy press.

"I mostly enjoy interviews," Plaskett says, "but you get the same questions over and over. But if I complained about it, I'd be a prick."

The charming singer-songwriter is far from prick-dom. He manages to re-spin nerve-shattering events like having his band incorrectly billed as the "Joel Plaskett Experi-ence" and cantankerous promoters yelling at him to pick up the pace mid-ballad into droll shoulder-shruggers

Some of his anecdotes, like the "Kelowna Promoter Incident," have a lyrical place of pride on *La De Da*, his new roots-tinged solo release

"*La De Da* is kind of the way the record was made," Plaskett drawls. "It's an unspectacular phrase, but implies a certain degree of magic."

While snippets of *La De Da* had been floating around for years, much of the album was thrashed out en route to the studio in Arizona.

"I was trying to gauge whether the lyrics were too insular, but I like specifics in other songwriters, and I didn't want to over-think it. I strive for honesty or poetry—whatever comes first," he laughs. "I like songs that are kind of uncomfortable."

Joel Plaskett & Peter Elkas: Alone and Together @ New City (10081 Jasper Ave; 429-CLUB), Fri, Apr 1. Early show: 9 pm. Tickets $10 in advance.

APOSTLE OF HUSTLE

Andrew Whiteman, a.k.a. Apostle of Hustle, wears sharp suits with flip-flops and creates beach-warm So-Cal pop spiked with a languid Latin vibe. Led by his seductive Cuban-style guitar, the lush and gloriously sensual *Folkloric Feel* seems like a natural extension and companion volume to Whiteman's Broken Social Scene work. It's difficult to imagine how the complex instrumental layering evident throughout the inaugural Apostle album will be recreated at the Power Plant.

"It sucks because we'll be missing our fourth member when we come back to Canada. She has to be in an *opera*," Whiteman intones, making it sound like a sexually transmitted disease. "I'm not sure what we'll do, because she adds a lot. But the other guys come from jazz, and they're used to improv and lots of pedals to step on. It's an elaborate choreography. We'll have to make up the difference by stealing Stars."

The Montreal popsters and fellow Arts and Crafts label mates should be up for it—they were game for impromptu musical shenanigans last year when they led the room in synchronized hand-claps for their opener Gentleman Reg.

Exclaim Tour feat. Stars w/ Apostle of Hustle and Montag @ Dinwoodie Lounge (U of A Campus); Thu, Apr 7, 8 pm. Tickets $15 in advance

CONTROLLER.CONTROLLER

Many bands would be delirious with joy to get in the pages of heavyweight music publications like *SPIN* and *NME*. Controller.Controller guitarist Scott Kaija is cautious about getting too pleased with some hot type. Kaija's day job involves scoring video interviews with hot indie properties for umbrellamusic.com, so he can be forgiven if that end of the musician's life is thoroughly demystified.

He'd rather talk about the music, justifiably so. Groovy, throbbing underground club-type art rock that has a foot in the late-'70s NY-UK scene while pumping a fist in the 21st century—their menacing guitar riffs rough-ride an urgent beat that commands your feet to move.

> **'I don't want to over-think it. I strive for honesty or poetry—whatever comes first.'**
>
> **JOEL PLASKETT**

"Live is what it's all about—that's where we started," notes Kaija, who then mentions that they are working on a full-length follow-up to last year's *History* EP. "I'm really looking forward to it. I still love the record [*History*] but the musical chemistry between the five of us [bassist Ronnie Morris, guitarist Colwyn Llewellyn-Thomas, drummer Jeff Scheven and vocalist Nirmala Basnayake] has developed more. [The new material] shows our strengths better."

Expect their frenetically kinetic set to be split between *History* and the fresh stuff.

Death From Above 1979 W/ Controller.Controller @ Starlite Room (10030-102 St), Wed Apr 6. All Ages, 7 pm. Tickets $17 in advance

CHRISTA O'KEEFE

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JAMES STEWART

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[illegible]
[illegible]
★★ [illegible] of five)

CATERWAULING [illegible] BACK IN STYLE with the return of Canadian new wave [illegible] kids Hot Hot Heat. While their [illegible] was a rather [illegible]-markable turn at [illegible] the melody of the Cars with the [illegible] this [illegible] more [illegible] with pop hooks that con[illegible] remind me of Simple Plan's whiny [illegible]. The melodies are way less immedi[illegible] interesting given that their admitted [illegible] was for a more hook-driven expan[illegible] some reason, the charm escapes [illegible] same. There aren't any angular art[illegible] movements or awkward attempts at [illegible] (calling the dub homage on [illegible] aisle 32), and the lack of that [illegible] takes away from this new [illegible] appear safe. The slower [illegible] don't have interesting enough [illegible]ments to warrant their pace. When they [illegible] back to their dance-punk [illegible] Island of the Honest Man"), it [illegible] we [illegible] when they [illegible] of few [illegible] it creates suitable pressure and [illegible] me of the vastly shifting land[illegible] *Make Up The Breakdown* [illegible] miss that sound all the more

ROLLIE PEMBERTON

BRITISH SEA POWER
Open Season
(Sanctuary)
★★★ [illegible]

THERE IS AN EPIC STRUGGLE GOING ON in music today: British Sea Power tag [illegible] against Colin Meloy and his Decemberists battling it out for the "most [illegible] band" crown. (Runner-ups compete for the "most self-consciously clever turn of phrase" belt buckle and "most precious metaphor" sash.)

If you enjoy lyrics that make you feel smug [illegible] you "get" them—a longstanding tradition for disaffected cardigan-wearers with Manchester-envy everywhere—you could do much worse than either group, who in their own inimitable ways bring twisted humour, barbed catchy hooks swell song craft, and big-ass vision to the table along with their Victorian curio cabinet-raiding, library-geek leanings.

BSP stray less into sea shanty territory, though, sticking with big, beautiful elegiac pop songs about things like massive Antarctic ice shelves that crash into the ocean ("Larsen B"), going into the afterlife together ("The Land Beyond"), and guillotines with "abattoir tendencies" ("Be Gone").

Open Season is not as chaotically energetic or adventurously discordant as their debut, but then again the chief complaint against that brilliant offering was its unevenness. The first few listens to *Open Season* were pleasant but not thrilling; the overall impression is that the band had been a little neutered and overly polished. Still, there are no missteps here either, and, like quiet day on the ocean, you still know you are floating on top of something deep and powerful

CHRISTA O'KEEFE

CADENCE WEAPON
Is the Black Hand Mixtape
(Independent)
★★★ 1/2 (out of five)

EDMONTON'S (AND SEE MAGAZINE'S) own Rollie Pemberton has released the *Black Hand Mixtape* under his Cadence Weapon moniker. If you've happened to read any of his music writing, you know that he knows his shit. If not, you should start. He's probably got something on this page. Not content to just sit around bemoaning the state of hip-hop, Pemberton has thrown his hat in the ring. With this mixtape (though not really mixed, nor a tape), Pemberton proves his potential as a gifted emcee developing his own style.

His delivery sits somewhere between the Aesop/Jux camp and the Eyedea/Rhymesayers side of things. I'm also reminded of Beans, but more in terms of structure and production. But unlike sounding like he's borrowing heavily from the likes of the Slugs or Sages out there, Pemberton thankfully avoids the tendency to over-emote. When he drops his flow down to hushed or earnest tones, it lends a character to his cadence that sounds natural. That's the whole key to this thing, really. It sounds very natural, even when at just 19 years old he's warning us to "stop biting [his] shit," and on his first release at that. We'll call that a pre-emptive strike, then. His timing and lyrics are sharp, and he can turn a phrase cleverly, keeping things interesting and often funny. But he also incorporates elements from all sides and schools of hip-hop into his work, which should ring true to those fed up with half-baked intellectualizing found on less-realized records. Cadence Weapon likes to get his booze on, and there's a certain pleasure to be found in civic name-dropping on record.

The drawbacks are few. You can hear the eclecticism throughout the record, and though it's always refreshing to hear less homogeny in hip-hop, it has more a scattered feel than was probably inte tional. The production varies from ok to good, not great, and it's usually mixe too loud, dwarfing the vocals. While boosted production is usually the nor for work of a more cinematic nature, just doesn't work as well with Pemberton's more subdued/relaxed delivery

I'll say this—what he's good at, he's good at. This thing has promise writte all over it. Expect good things.

JAMES STEWA

BECK
Guero
(Geffen)
★★★★ (out of five)

IN MOST CASES, THE JACK-OF-A trades is the master of none, but Beck Hansen is attempting to prove this hypothesis incorrect with his period-st ing full-length *Guero*. This is Beck's atte at retaining his already-splintered fanba after emotionally draining them with 2002's Dylan-esque *Sea Change*. With t return of the Dust Brothers on the boards comes the return of the break Beck is dealt with the drum loop from "So Whatcha Want" by the Beastie Bo on the single "E-Pro," among other ven erable run-throughs. The most interest part about the record is how radio-friendly it is. Various songs could make huge singles, but "Girl" in particular, a rolling guitar rave as ode to summer looks like a viable smash. That isn't to s Beck has shunned the esoteric, as over hip-hop banger "Hell Yes" has him championing "fax machine anthems, pinned against a Japanese girl's call an response. While it may not have eno of whichever Beck you prefer, *Guero* provides the necessary way station between whatever innovations our m chooses next.

ROLLIE PEMBERT

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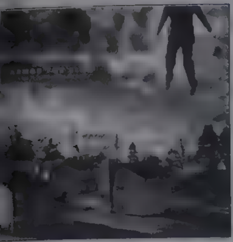


ARMOR FOR SLEEP
What To Do When You Are Dead
(Equal Vision)
★★1/2 (out of five)

CONCEPT: BOY FALLS IN LOVE WITH girl. Boy loses girl. Boy kills self. Boy's disembodied spirit descends from heaven to revel in the past and wallow in regret.

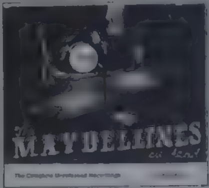
Within a genre that has milked trite high school relationship melodrama to the point of near collapse, it's an interesting approach for one of Equal Vision's slicker emo bands to explore in album format. Well, maybe it could have been. *What To Do When You Are Dead* begins with a bit of promise—the first two songs offer memorable choruses, catchy hooks, and vocals that sidestep the effeminate whines that taint most of the players in the pop-punk breeding pool these days. Formerly something of a dream-pop band, Armor For Sleep has descended from the clouds to produce a tight, focused rock narrative with edges of Jimmy Eat World-style accessibility. So far, not bad. But what begins as a potentially appealing concept album loses its focus as the songs blend into an indistinguishable mélange of homogenized, hyper-produced mall-punk with crucial hooks and choruses as lost as the ethereal wanderings of the album's protagonist.

"Now I'm in your basement/I'm laying low to keep out of your way," mutters vocalist Ben Jorgensen on the anemic "Basement Ghost Singing." C'mon now: could being a ghost really be this bland? Maybe if Egon and Ray made a guest appearance somewhere along the way with proton packs blazing, this album would be a tad more memorable.

JAMES LAMBERT

Thursday: (CD) **The Maybellines** *Are Dead – Complete Unreleased Recordings (1995 – 1998)* (Independent)

After all the onstage dramatics, self-mythologizing, and tales of drunken revelry, what's left is a pretty good little rock 'n' roll unit stopped far too soon. First impression (for those not around during the band's heyday) is of a group of kids in the throes of Replacements/Stones worship, cranking out ragged and heartfelt mid-western twang rock. Fair enough, but a better analogy should start closer to home with Jr Gone Wild, especially in terms of songwriting, because like JGW's Mike McDonald, front men Brent Oliver and Gavin Dunn really knew their way around a snappy chorus. Years after hearing the band live, this album brought back songs I discovered I *still* knew most of the words to: "All the Songs Are In G," "Thinkin' About You," "Always B the Same." The Maybellines never really shook their influences—that would happen with later bands like the Vernois Constellation (Dunn) and the May Kings/Slow Fresh Oil (Oliver)—but they sure stomped the terra while they were around.



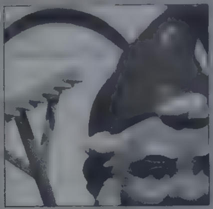
Friday: (CD) **Bramwell and the Leftovers** *Self-Titled* (Independent)

Brushed drums, jaunty banjo, and mournful violin run through this local release like glittering wire, along with Bramwell Park's almost conversational vocals and a spooky sense of dislocation that I can't pin down no matter how hard I listen. That goes double for the influences, which could be as likely Howe Gelb or Neil Young as much as Leon Redbone (Lazy Dayz) or, I swear, Nirvana (Fade Away). Check him out for yourself this Thursday, March 31st at Seedy's.

Saturday: (CD) **Melissa Majeau & the Muse** *The Time Has Come* (Independent) Majeau's got talent to burn, a voice to back up her ambitions, and a band that seems capable of realizing her every musical whim. That mostly translates into a high proportion of country-into-folk and back again, which is fine—she's at her best when the instrumentation gets pared down, as on the resigned acoustic number "You Won't Show." Otherwise, it's hit-and-miss at times: I'm not convinced by the bouncy little reggae number ("The Time Has Come"), either musically or lyrically, but she can sure nail a hook when she sets her mind to it ("Long Ride").

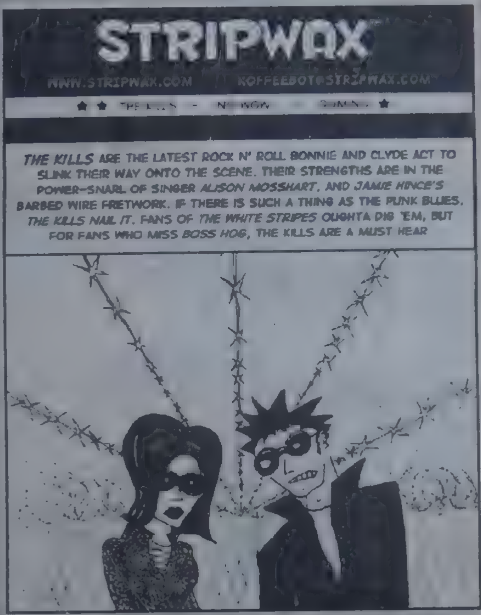
Sunday: (CD) **William Parker** *Luc's Lantern* (Thirsty Ear)

Remarkably muted collection from Thirsty Ear's hardest working musician, probably best known for free and/or avant-garde excursions (usually with Matthew Shipp and Hamid Drake) than for this sort of classic jazz. New partners Eric Yamamoto (piano) and Michael Thompson (drums) are fine musicians in their own right, but they seem more then a little overpowered by their aggressive leader, or at least overly respectful. It's great, it really is, but fact is it kind of sounds like—don't hit me, please—a sullen Vince Guaraldi Trio deconstructing the Charlie Brown theme. I mean this in a *good* way.



Monday: (CD) **A Guy Called Gerald** *To All Things What They Need* !K7 Records.

Slick, enjoyable set of house music variations from a veteran of the genre, nothing earth shattering but likeable nonetheless. What we in the "biz" like to call a holding pattern album.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Tuesday: (CD) **John Woroschuk** *Woodshed* (Independent)

Like his hero Jerry Douglas, Woroschuk is mostly interested in pushing the boundaries of the dobro—or resonator—guitar beyond the strict confines of roots music. That could add up to pretentious noodling in the wrong hands, but Woroschuk's innate tunefulness wins the day, along with a graceful sense of instrumental interplay, which is damn necessary when you have the likes of Robin Hunter, Marc Jenkins and Thom Golub along for the ride.

Wednesday: (CD) **The Duhks** *Self-Titled* (Sugar Hill)

These current darlings of the folk set are able to transcend boundaries between bluegrass, Celtic, traditional and what-have-you in a single bound, just like a good critically acclaimed fusion band should. In this case, the hype is justified: the instrumentalists are all of high calibre, as are singer Jessica Havey's soulful pipes (and stunning collection of tattoos). Better then average of the type, marred only by a truly gruesome cover of Leonard Cohen's "Everybody Knows."

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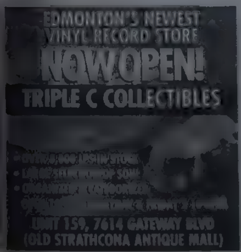
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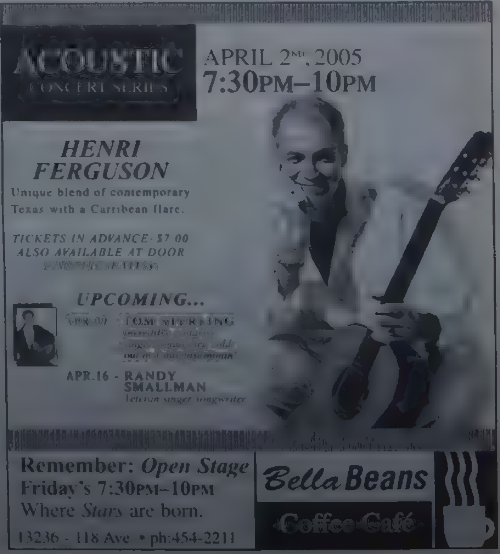
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SUPA OLD SKOO
On the Classical Tip

DELIGHTFULLY CRISP AND AIRY FRENCH fare is on the ESO's menu for you this weekend. The latest installment of the Sunday Showcase Series (Sun. Apr 3, 3 pm) features the works of some of France's best-known classical and romantic masters. But, like other concerts in the series, the orchestra will also use the opportunity to perform some rarely performed works. Suites for ballet by both Bizet and Andre Erneste-Modeste Gretry will be featured, as well as the overture from Adrien Boieldieu's comedic opera *La Dame Blanche*. The centerpieces of the show will be Lalo's popular, sugary-sweet, and always smooth *Symphonie Espangole* and Camille Saint-Saens' *Morceau De Concert In G Major For Harp Op.154*; ESO resident harpist **Nora Bumanis** will perform the Saint-Saens, and young Montreal-violinist **Karen Gomyo** will be the featured soloist. **Edwin Outwater**, resident conductor of the San Francisco Symphony, guest-conducts both tonight's (Mar 31) *Legends And Variations of the Lighter Classics* series and Sunday's program.

One of the world's most renowned conductors, especially of operatic and contemporary fare, will be in Edmonton next weekend as the ESO's Masters Series continues at the Winspear. In the late '60s, British conductor **David Atherton** was invited by the great Sir Georg Solti to join the music staff of the Royal Opera House in London. He would later conduct operas at Covent Garden before taking on the helms of the Sa Diego Symphony and the Hong Kong Phi harmonic Orchestra, respectively. Howe perhaps Atherton's greatest legacy is foun ing the London Sinfonietta, a chamber ensemble that presented both operatic a chamber works focused on the contemporary and experimental, debuting importa pieces from John Tavener, Harrison Birtwistle, and hundreds of others. You c rest your ears, though, as there'll be no ac from Birtwistle's *The Secret Garden* or *Pu and Judy* tonight in the program. Instead presenting anything particularly prickly o operatic, Atherton and the orchestra wil interpret important works from an array the best-known masters, including Mozar Stravinsky, and Tchaikovsky.

Stewart Goodyear, back so soon afte making an appearance with the orchestr just a few weeks ago (when he performe Chopin's *Piano Concerto No.2 in F minor*), wi be this weekend's guest soloist on *Beethoven's Piano Concerto No.1*. Only 25, Toronto native has been making massive strides in his career as a soloist, working way through appearances all over North America and Europe. As always, concerts the series start at 8 pm on Friday and Saturday nights. Ticket information and feature about the Edmonton Symphony Orchestr are available at www.edmontonsymphony.com.

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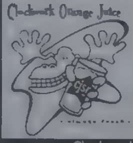

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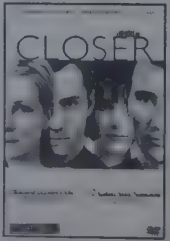

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Scott McPhee
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Occupation: Two year Source Adult Video employee
Hair: Jen at Aveda does my hair.
Wearing: I got these plain black Chucks because my other shoes have holes in them, and with the big puddles, my socks were getting wet. My pants are Up Service from Sanctuary, it's hard to find tight black pants that fit well. My over-priced belt is also from Sanctuary, but they are one of the only stores that carry them. I just got back from a trip to Calgary and I didn't have any clean clothes so I found it on my girlfriend's floor. My hoody is from the shop on Whyte that burned down recently . This jacket is from Devine, it came all tattered and I needed a jacket. The collar was a gift.
Fashion Faux Pas: Ugg boots.
Fashion Secret: Keeping up with the kids at New City
Describe your personal style: [illegible]
Style Inspiration: [illegible] City
Foundation Garment: My black pants.
How important is fashion to you, from one to ten: Uhh....10!
Time it takes you to get ready: Five minutes
Listening to: Social Distortion.
Favourite movie: *Waking Life*
Reading: *Notes From the Underground* by Fyodor Dostoevsky
Fashion or Function: Fashion
If you could have one thing free tomorrow it would it be: Black pants
One thing you can't live without: Clean socks, I get really angry if I don't have a pair of clean socks

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Transitional *Strategem*

Studio Theatre mounts rare production of Restoration comedy

THE BEAUX STRATEGEM
By George Farquhar
Directed by James DeFelice
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[illegible] n offers a once-in-a-lifetime opportunity to see a full production of a [illegible] n comedy in all its [illegible] r James DeFelice.

[illegible] mpan [illegible]

Not only are all 11 graduating [illegible] quhar's 1707 swashbuckling romantic-comedy, three guest artists (Adam Burgess, Charles Netto, and Ronald Ayling) are being brought in to supplement this already large company.

"The 14 actors are playing 25 characters," DeFelice says, adding that the show boasts an elaborate set and built-from-scratch period costumes designed by Lisa Hancharek.

He says he was particularly keen on directing this play because of his in-depth knowledge of the Restoration period and the fact that he's directed other Farquhar works like [illegible] 6's *The Recruiting Officer*. (In artistic terms, the Restoration period refers to material—including witty comedies of manners like Farquhar's produced in England after the restoration of the British monarchy in 1660.)

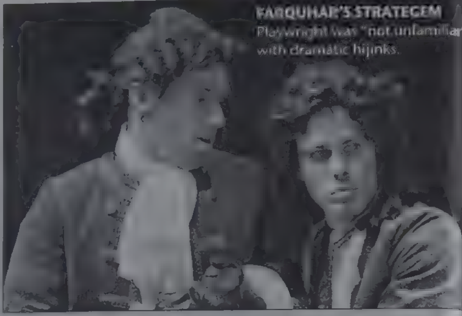
[illegible] often compared to [illegible] *tagem* [illegible] est, says DeFelice.

For starters, Farquhar's plays were [illegible] those of his peers and were often based on the playwright's own life experiences.

"The origins of *The Recruiting Officer* go back to Farquhar accepting a commission as a recruiting officer—something he did for the money—and traveling extensively across the English countryside trying to enlist tall country bumpkins to go over and fight in France."

Like its predecessor play, *The Beaux' Stratagem* is set in the countryside familiar to the playwright and documents the comic misadventures of two strapped-for-cash yet fashionable London gentlemen (played by Stephen Kent and Justin Sproule) who disguise themselves as a lord and his servant (with the "lord" passing himself off as his own elder brother) to woo and marry rich women so that they can run off with their fortunes.

The connection to Farquhar's own biography is his gold-bricking marriage to a widow whom he believed to be an heiress, but who, in a twist plucked out of one of his own plays, turned out to be as broke as he was. (He died as destitute as he lived, writing *The Beaux' Stratagem* on his deathbed to raise money for his wife and her two children.)


FARQUHAR'S STRATEGEM Playwright was "not unfamiliar with dramatic hijinks."

DeFelice says the play—much warmer than the writing of Farquhar's peers—is a unique work of the Restoration period in that it is a transitional piece hinting at the great humanism that would flourish in the balance of the 18th Century.

The play also questions the dualistic class and power structures of his era.

"The servants in the play have much more to say than in other works of the period. These blue-collar and lower-class characters of his are people who want to improve their lives, a theme you won't see much of until much later in the 18th Century," he says, noting that he play goes out on a limb for a work comedy and makes a strong case divorce due to incompatibility—d ing in an era where divorces were extremely hard to get on any grounds.

Beyond its historical placement DeFelice sees Farquhar's play as a bonafide masterpiece because of its deft deployment of language and seamless structure.

"There's a great back and fort energy in the play and, unlike a l other Restoration era plays, all th subplots are tied into the main pl and are all resolved. It's maybe the best structured Restoration play I' ever seen."

GILBERT A. BOUCHA

Uneasy

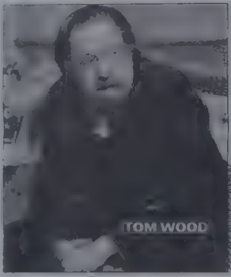
Performances crackle, history lesson drags in Chekhov

VANYA
[illegible] from Chekhov's *Uncle Vanya*
[illegible] Theatre
[illegible] by Bob Baker
[illegible] erre Brault, David
[illegible] n, 2 pm Sun
[illegible] eatre
[illegible] 59

[illegible] a now running [illegible] el's Shoctor Theatre.

The piece, an adaptation of Anton Chekhov's *Uncle Vanya* takes the play, updates it to 1928, and places it firmly in Alberta's "arable crescent"—that area of land which formed the backbone of the young province's economy. Playwright Tom Wood, who also plays Vanya is well known to Edmonton audiences for his other literary adaptations *A Christmas Carol* and *A Servant* [illegible]

In Woods' hands, the story revolves around Vanya, a misanthropic sort who gave up his academic ambitions to care for the family farm while scraping together a monthly stipend for his brother-in-law Alexander, a well-known Professor. The arrival of Alexander and his beautiful and younger wife Elena throws the farmstead into disorder as chores are neglected, passions are pursued and thwarted, and bitterness is exhumed.


TOM WOOD

It's a potent brew of emotions that, in true Chekhovian style, is imparted with much laughter through tears and painfully self-deprecating introspection. Woods has "colloquialized" the formality of Chekhov's language, (salty aphorisms abound) and infused it with a whopping dose of Alberta history, most notably in the characters of Michael Astroff and Vera, Vanya's mother. Astroff rails against the decimation of Alberta's forests, the plight of the Native people, the impending drastic effects of over cultivation on the environment, while Vera references the Person's Case and talks about "that police magistrate Mrs. Murphy".

Like Sound and Fury Theatre's production of *Much Ado About Nothing*, which is also staged in an Alb tan setting, an uneasy sense of im sition hangs around this script and production. In the character of Astroff especially, vast amounts of data are imparted, foreshadowing the dustbowl of the Great Depression and the province's eventual poor environmental track record. Astroff becomes a talking head rather than a fully realized charact These moments destroy the finely woven emotional tapestry of the play, rendering it uncomfortably hokey.

It's a tragedy because there are moments in *Vanya* that do resonat When Woods leaves the history lessons alone and allows Chekho speak through the adapted dialog human moments shine. The late-night conversations of the second scene are beautifully rendered, wh the concluding scenes are lumino Here, the adaptation captures the day-to-day grind of life on the prairie farm while imparting a feeling of transcendence as Vanya et al ponder their existence while reaching out to each other.

The direction mirrors the problematic script; Bob Baker exhibits a deft hand with the internalized moments, but the pacing becomes awkward and stilted in the wordie passages. It makes for an unbalanced evening in the Shoctor Theatre.

Some things do click in this production—especially Leslie Frankish's exquisite revolving set, her co tumes and muted colour choices There are some spot on performances as well, most notably Gra Reddick's acerbically querulous Alexander, Catherine Fitch's awkwardly graceful Sonya, and Tom Wood's highly watchable, explosi Vanya.

The story, certainly, has resonan for Albertan and Canadian audiences, and there is a place for adap tations. However, it is wise to lea the history in the classroom and c centrate on the drama onstage.

EVA MARIE CLA

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EVA MARIE CLARKE CURTAIN RAISER

VAUDEVILLE OF A STERLING NATURE

HE THESPIANS WHO MAKE UP THE lizabeth Sterling Haynes committee are usily brewing up a theatrical fundraiser to ay the bills for Edmonton Theatre's most lamorous evening. This Saturday, on the arscona Stage , some of this berg's most eloved performers will dust off their—ometimes underrated—comedic skills to educe the lucre out of your wallets. The oweringly talented Jocelyn Ahlf, herself a nember of the Sterling Committee, confided to yours truly that "We need to make noney because costs are going up and we eed to pay the artist who actually makes he Sterling Award." Yes, those swanky lexiglass and silver trophies are created resh every year—not mass manufactured n some offshore plant.

With the Sterlings turning a very mature 8 this year, La Ahlf says plans are undervay to secure some corporate sponsorhips. This night of Vaudeville is the first tep.

I am told we can expect to see the analunatics of C'est Sera window fame, Glenn Nelson plumbing the emotional depths of *Casey at the Bat*, songs by Martin Murphy, Ms Ahlf, Celina Stachow, and Andrew Macdonald Smith. The Slappy eatherwhistle Nosefiute Ensemble will delight our ears with rhinitic tunefulness while Frank and Mary Glenfield are also expected to perform. Look also for Paul Matwychuk and Colin Maclean in the immortal Who's on First sketch. Matt Alden will work his magic, and Ahlf tells me Belinda Cornish's unforgettable alter ego, Skippy Bun Bun, Goth poetess extraordinaire, may also make an appearance.

"It's all super fun and silly, better than screening old *CSI* episodes all evening. We're boosting our profile with a soup so chunky you won't know whether to eat it with a spoon or a fork"

> **'We need to make money because... we need to pay the artist who actually makes the Sterling Award.'** JOCELYN AHLF

The sporkful of fun gets started at 8 pm, April 2, and tickets are cost the paltry sum of $15.

AWARDS! AWARDS! AWARDS!

The lovely Theresa Goldie of the Edmonton Arts Council informs me via email that the deadline for the Nominations for the Mayor's Awards for Business and the Arts has been extended. Send your forms in no later than 4:30 pm, Friday, April 15, to the Edmonton Arts Council office located at #808, 10310 Jasper Avenue Changes to the Mayor's Luncheon for Business and the Arts are afoot—watch this soace for more details

And that's all for now my chicks! Send your email, gossip and slander to eclarke@see.greatwest.ca

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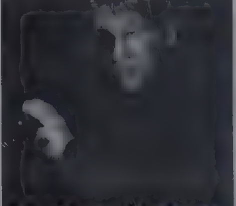

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Selective memory

Longstanding café remembers ambience, but neglects fine tuning

CAFÉ SELECT
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[illegible]
★★★ [illegible]

[illegible] CAFÉ SELECT [illegible] dining [illegible] gourmets, glitterati, [illegible] romantics. Over the course of its life, the large yet cozy intimate space nestled on the corner of 100 Avenue and 106 Street has transformed—from ersatz Café de Paris '80s style to pseudo-Renaissance Goth-chic of the '90s to the present sleek cobalt blue and dim lighting of 2005.

Finding myself alone on Good Friday evening, in need of a delicious meal, [illegible] wended my way to Select's intimate embrace. It was after 10 pm so the smoking section was open. Having avoided the restaurant for the past few years due to some abysmal meals, I had heard that things are looking up again at the venerable café. Armed with a book and a pristine package of Benson and Hedges, I settled into a comfy chair at a table in the back section.

A sense of unease was first brought on by the menu: scuffed and dilapidated, dog-eared and missing a cover as it was, the menu hardly screamed "fine dining establishment." The contents are still appealing, made up as they are of longstanding favourites—Moules Mariniere, various Filets, the Blue Shrimp Salad, lamb, mussels and the like

I unabashedly eavesdropped on the intimate conversations around me... seduction and trips to Europe abound at Select...

For an aperitif, I settled on the "Absinthe Minded"—cranberry vodka, juice and a splash of absinthe. It came to me swimming in ice-chips and tasting rather like expensive cough syrup, evidently, I am not a fan of the Green Fairy. Leafing through the disintegrating pages of the menu, I unabashedly eavesdropped on the intimate conversations around me... seduction and trips to Europe abound at Select... while choosing a salad. I settled the Grilled Romaine Salad with Dijon vinaigrette and shaved Romano and Pecorino cheese. W[illegible] I received was a bale of romaine leaves, cold and damp, tasting fa[illegible]ly of the smoker, with the dressin[illegible] inelegantly globbed on the top le[illegible] Instead of the advertised cheese, I got a sprinkling of croutons and some onion. Spreading the dressin[illegible] around proved problematic, as the lettuce kept falling off the plate!

Disappointing. However, being the Easter season, I decided to ord[illegible] the Rack of Lamb Dijonnaise, med[illegible]um rare. Despite the darkness of t[illegible] restaurant, I could tell the piping h[illegible] plate was beautifully arranged w[illegible] the "lollipops" of mini-lamb ribs spread fanwise around red cabba[illegible] sliced carrots, and roast potatoes [illegible] lamb, while deliciously prepared, was unevenly cooked and ranged from well-done to rare. It tasted g[illegible] though, so I didn't complain, and [illegible] glass of Foxwood Old Bush Vine[illegible] Syrah complimented the meal be[illegible]tifully.

To finish off the evening, I indulged in Select's Crème Brul[illegible] As ever it was excellent: caramelized sugar atop vanilla creaminess.

Things are uneven at Café Sele[illegible] though the room is the perfect pla[illegible] for a date with that special some[illegible] or with yourself. Over all, it was a[illegible] enjoyably competent dining exper[illegible]ence, but nothing that couldn't be surpassed by a reasonably talente[illegible] amateur in his or her own kitchen[illegible]

EVA MARIE CLAR

R[illegible] REVIEWS

VEGETARIAN and HEALTH

Cafe Mosaics *6844—82 Ave 433 9702* With a [illegible] Mosaics makes its way to your heart with simple, unpretentious vegetarian fare at reasonable prices. New dishes include the Secret Burrito and the [illegible] salad. You can only get their excellent Huevos Rancheros for Sunday brunch but it's definitely worth getting up for ★★★★

Padmanadi Vegetarian Restaurant *10626—97 St., 428 – 8899* Padmanadi not only serves great food, they add a new variant to the existing veggie restaurant palette—more than 50 meatless dishes. The menu draws on the flavours of Malaysian and Indonesian cuisine: curry coconut milk, chilis and a sweet thick soy-based sauce called kichap. What you have here is nice folks running a decent restaurant with unique food. What do you want? A written invite? ★★★★1/2

Veggie House *10508—109 St., 423 4050* Veggie House has mock-meat entrees of Vietnamese and Chinese extraction. Their spring rolls, lemongrass "sausage" and Szechuan "chicken" promised spiciness they didn't deliver but the curried "beef" hot pot had the much-needed spicy kick built in to the chewy brown substance standing in for beef. ★★★

BREAKFAST and BRUNCH

Culina *9914—89 Ave 437 – 5588* Chef Brad Lazarenko [illegible] this brunch menu with tasty morsels like [illegible] or braised bacon mushroom frittatas, the "house sandwich"—grilled zucchini, spinach creamcheese, pickled peppers, and chickpea spread, and the dinner menu is even more in-depth: pork chops in chimichurri sauce, wild salmon, scallops, hotpots and fabulous snacks and appetizers. ★★★★1/2

High Level Diner *10912—88 Ave. 433 · 0993* Though an excellent overall restaurant, High Level's brunches and breakfasts have a special place in my heart. From super decadent to totally healthy, the offerings at this Edmonton eating out institution are always top-notch. Go early on weekends. ★★★★

Urban Diner *12427—102 Ave., 488 – 7274* The Urban Diner is a lovely space, with big windows and shiny wood, and it's pretty hopping during Sunday brunch. The French toast stuffed with marscapone cheese and maple-sautéed bananas wasn't overpoweringly sweet, but quite delectable. ★★★

TAKE-OUT and LUNCH

Vietnamese Express *(City Centre Food Court, Bsmt 10200 102 Avenue)* I ordered satay chicken on rice ($5.28): rice, vegetables, grilled chicken, tasty satay sauce, too many onions—and did I mention the hot sauce? Beats the hell out of a Teen Burger ★★★

The Wok Box *10119 Jasper Ave., 444-2269* The problematic aspect of the Wok Box is the expectations it sets up by offering the flavours of China, Cambodia, India, Thailand, Vietnam and Malaysia. From the dishes I've tried there, authenticity is not the Wok Box's long suit. However, the food from the Wok Box is quite good, there's a large quantity for what you pay, and it manages to be both filling and quite light at the same time. ★★★1/2

CAFÉ/BISTRO

Bistro Praha *10168—100A St 424 4218* Bistro is a place of civility and comfort, allowing you to dine like a gourmet on wiener schnitzel, lamb chops, finely wrought beef, chicken and seafood dishes. There's also an array of sandwiches, salads and picnic-style plates at very reasonable prices. ★★★★

Blue Plate Diner *10145—104 St., 429 – 0740* The menu is smattered with southwestern entrees, sandwiches, veggie dishes, stews and soups. The prices are reasonable ($1[illegible] and under for the most part) and it's a very nice room to eat in, with big windows, a high ceiling, exposed brick, and a variety of art by local creative types. ★★★★

Flavours Modern Bistro *10354—82 Ave., 439 – 9604* Flavours brings elegant, inventive cuisine to the mostly casual strip. The small menu presents tough decisions—each entree and appetizer is tantalizingly described. This eatery definitely caters to the gourmandizing gourmet ★★★★1/2

New York Bagel Cafe *8430—103 Street 432 – 2003* Located in new digs on Gateway Boulevard it's all here: dark paneling, wooden light fixtures, the well-remembered bagel platters, and the superb house coffee. ★★★★

The Free Press Bistro *#80, 10014—104 St., 497 – 7784* These aren't typical brown-bag variety sandwiches—The Free Press builds theirs on a hot, chewy foundation of Ciabatta bread, filled with intriguing ingredients and subjected to a sandwich press to mix it all together in satisfyingly gooey fashion. ★★★

Two Rooms Cafe *10324—82 Ave., 439 – 8386* This lentil soup is the stuff of legend: thick and hearty, potently seasoned and satisfying. Along with soup and some appetizers, deluxe gourmet sandwiches and sides satisfy your appetite with that which is simultaneously familiar and totally unique. ★★★★

COFFEE HOUSES

Remedy *8631—109 St 433 3096* It's been through a few changes in management but hey, it's a nice little place. A solid handle on sandwiches and appetizers (plus a few surprises like Tandoori chicken). Guiness on tap and usually some interesting art on the walls. ★★★★

The Sugar Bowl *10922—88 Ave 433 8369* A totally mellow experience. Hanging out on the stoop of this late-Edwardian-era brick building come summertime is a longstanding southside tradition. Always excellent espresso-based drinks, a number of beers on tap, the ubiquitous cinnamon bun (get there early!) and new dinner and weekly brunch menus. ★★★★

BAKERIES

Handy Bakery *8660—118 Ave. 477 - 8842* Delicious Portuguese baked goods are the main fare at this unassuming Norwood grocery. Try the crusty cornbread, the doughnut-like sonhos and the pasteis de nata, yummy flake-pastry cups filled with custard. A good selection of Portuguese meats, cheeses, olives and pantry essentials too. The lineup takes a little while to get through. ★★★★

CASUAL/ECLECTIC

Four Rooms *Edmonton Centre 426 - 4767* A great venue for music or a quiet elegant meal, Four Rooms brings together a variety of cuisines while keeping the quality consistent. Right now, their tapas menu is $5 a plate, Monday through Wednesday evenings ★★★1/2

Gabbana *11223 Jasper Ave 488 – 0955* Gabbana has quietly assumed a solid reputation for its inventive "fusion" cuisine and respectable wine list. Despite a shaky start, they've hung in for around five years and their menu has evolved admirably. I'd specifically like to endorse his the Su Dong Po Wild boar. ★★★★

La Spiga Ristorante Italiano *10133—125 St.* Tucked behind the High Street shopping complex in a charming historic house, La Spiga may not have a "Look at me" presence but it makes up for it with a stand-out Continental menu and sky-high service. ★★★★

La Table de Renoir *10046—101A Ave., 429 – 3386* Starting with *une petit salade a maison* ($5.95), moving on to the *pissaladière* ($8.95) and finishing, triumphantly, with *grenouille a la Provencale* ($9.95)—thus sating my hunger and exhausting my command of French in one fell swoop. *Je sera de retour a La Table Renoir, certainement!* ★★★★

Manor Café *10109—125 St., 482 – 7577* Boasting a spacious, rustic but elegant patio, the Manor is a gorgeous old house with plenty of indoor dining. And they serve beautiful, unconventional food-whether you're looking for a monolithic entrée, tapas, salad, or an assortment of appetizers. ★★★★

Rigoletto's *10068—108 St., 429 – 0701* Rigoletto's is, of course, a long-time staple of Edmonton's restaurant scene, home to dependable Italian food, enticing beef, chicken and seafood entrees, delightful daily menus and a fine venue for late night dining and drinks. Just stepping into its chiaroscuro confines has an easeful effect. ★★★★

Zenari's on First *10117—101 St 425 6151* It's no surprise that Zenari's is such a hot downtown destination, given its funky jazz evenings and tempting take on Italian cuisine. Two personal faves are the Crostonis (sourdough bread crust pizza-like dish) and Risottos. ★★★

FINE DINING

Café de Ville *10137—124 St, 488 – 9188* The [illegible] Arctic char smothered in port and pine nuts set before [illegible] was so exactingly prepared that I must have made all manner of rapturous sounds, bite after succulent bite [illegible] average day transformed into a special occasion by [illegible] of this remarkable meal. Add Cafe de Ville to the list [illegible] places you should visit more frequently. ★★★★

Characters Restaurant *10257—105 St. 421 [illegible]* Blending traditional tea room elegance with postmo[illegible] panache and an uptown menu, Characters is a brillia[illegible] addition to downtown's culinary culture. Loads of fre[illegible] ingredients, a deft kitchen and sublime service make [illegible] memorable meal. ★★★★★

Madison's Grill *10053 Jasper Ave. 421 - 7171* Lo[illegible] for a surefire room to impress the boss or that special someone? Then Madison's is the place for you: an [illegible] charming, elegant room, gracious service and a flawle[illegible] continental menu with a fusion mentality. ★★★★[illegible]

The Red Ox Inn *9420—91 St., 465 – 5727* Rustic[illegible] comfortable, with a scant 32 seats. There are thankful[illegible] just a handful of appetizers, salads and entrees—so [illegible] to leave you rife with indecision—the wine list is epi[illegible] comparison. The entrees were almost too good to eat—The Red Ox Inn has added one more to their list of pe[illegible] who will happily go around promulgating their well-deserved reputation. ★★★★1/2

LOUNGE/TAPAS

EastBound *11248—104 Ave., 428 – 2448* Clean, uncluttered and well-supplied with natural light, Eastbo[illegible] brings together sports bar-style appetizers (wings, [illegible] man, bison strips, edamame), Japanese delicacies [illegible] sashimi, teriyaki, udon, tempura), and, surprisingly, [illegible] array of dishes for people who can't abide Japanese [illegible] (beef dips, chicken burgers, Cajun penne). ★★★

Savoy *10401—82 Ave 438 · 0373* The mod coo[illegible] this southside drinkery is mirrored on its menu, which injects imagination and delicate flavour into entree[illegible] fare, and appetizers that are good for sharing but you know, classy. Also a lengthy and impressive beer list ★★★

The Suede Lounge *11806 Jasper Ave 482 – 0707* [illegible] cocktail menu boasts names such as the Narcotic Thru[illegible] and the a range of New and Old World wines are mod[illegible]ately priced. While well prepared and beautifully prese[illegible]ed, the tapas we tried were a little bland, but Suede Lounge features some of the most incredible sweets [illegible] ever experienced. Try the Dark Chocolate and Orange Galettes ★★★

Urban Lounge and Whisky Grill *8111—105 St [illegible] 3388* A meat-lover's dining room, this super-hot off Whyte bar is famous for its whisky-sauce-grilled dishe[illegible] including steaks, baby back ribs and jumbo beef rib[illegible] sonally like the platters where you can nosh the broad[illegible] ★★★

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B FOOD

rewster's *11620—104 Ave., 482-4677* The prairie ewpub chain produces 14 handcrafted beers and offers lvation to the hangover afflicted with all-day happy hour 53.69 a pint). My cup of soup was smooth and soothy moky, but not overly memorable. I was, however, prepared o clear the rest of my schedule to further explore Brewster's eer menu ★★★
Overtime Broiler and Tap Room *10304—111 St., 423 1643* Standard sports bar fare large portions of meat- eaks, ribs, halves of chickens-as well as pizza, pasta, burg- rs, sandwiches, seafood, and the usual appetizers. The food ras more than acceptable, but didn't come together in any articularly special way. I'd return for a few brewskis and a eat by the fire ★★★
Rose and Crown Pub *10235—101 St 428 7111* ined with gleaming wood and a wall of windows, this is a eluxe menu from appetizers to high-end entrees Unexpected offerings like applewood smoked salmon and ison burgers mean a solid dinner destination when you feel ike something more impressive than pub food in a pub tmosphere ★★★1/2

ASIAN

Bach Dang *7908—104 St 448 0288* Bach Dang offers weet-sounding daily specials and a lengthy menu of soups, vermicelli bowls sizzling platters and veggie entrees. Most of the soups on the Bach Dang menu are priced around $6 and are a meal unto themselves, or would satisfy two people who ordered a couple of appetizers, like their yummy fresh shrimp rolls. ★★★
Bul-Go-Gi House *8813—92 St 466 2330* For many Edmontonians the Bul Go Gi House is their first taste of Korean cuisine. Great place to start, the eponymous food-stuff is a meat-lover's delight. The Bee Beem Barp (Mountain Vegetables) ain't so bad either And at the end of it all: Juicy Fruit ★★★★
Doan's *7909—104 St 434 4448* Well made Vietnamese food in a tidy but dated dining room Try the green papaya salad with sliced beef, the satay soup with shrimp, the salad rolls and the combo menu. That's what I'd do, anyway. ★★★
Ginseng Restaurant *9261—34 Ave, 450 – 3330* Cook your own Korean food on a grill that sprouts out of the table! Clearly not for everyone-vegetarians are liable to feel ripped off but if you like meat and know how to pace yourself that $18 buffet charge goes a long way Wear something you're planning to wash soon despite ventilation fans, the air gets a little thick in the Ginseng. ★★★1/2
Hoang Long *10715—98 St., 414 - 0877* Hoang Long's cooks are polymaths when it comes to Asian cooking, able to produce Vietnamese, Thai and Japanese food out of the same kitchen. The premises are a little neater and the prices a little higher than some of its neighbours on 97 St, which is attractive to many judging by the busy lunch hours they routinely host. ★★★1/2
Korean Village *7729 85 St 466 - 5666* Korean Village sports a feature that I haven't seen in any other Edmonton restaurant every table is equipped with a gas grill. The buffet goes for $14 99 — they'll ding you an extra $10 if you waste food so eat what you take - which is a good deal for high quality, all-you-can eat fare, and the preparation part is fun, so you can easily make an evening of it ★★★★
Ninh Kieu *10708—98 St., 429 – 8881* Ninh Kieu's menu is extensive, reminiscent of Vietnamese food haunts Pagolac and Doan's both in price range and selection. The beef soup was huge and balanced spiciness with sweetness while still allowing the fresh cilantro and pepper ; notes of basil to come through ★★★
Tropika *6004 Calgary Trail S. 439 - 6699* Malaysian cooking is the original infusion food—British, Indian, Chinese, Thai, Arabic and native Malay cooking Excellent and well-prepared lunches at reasonable prices We'll be back for dinner. ★★★★

SUSHI and TEPPAN

Furusato *10012—82 Ave, 439 - 1335* My dining companion selected an order of rainbow roll ($7 50), a small beef sashimi ($7 95, and a platter of assorted sushi ($11 95), which included salmon, tuna belly, fish roe scallop, tamago surf clam octopus snapper and shrimp We toasted one another with bottles of Kirin My own squeamishness, due to the scallops should not discourage anyone from sampling Furusato's extensive variety of sushi and sushi-related food ★★★1/2
Kyoto Japanese Cuisine *10128—109 St 420 1750* One of two locations on 109 St this Kyoto sports tatami rooms, a long sushi bar and the same menu as its southside sister—lots of variety in appetizers sushi, udon and entrees. The rainbow roll broiled scallop in misonaise and beef tataki are all worth a try ★★★★
Sushi Wasabi *5714—111 St 433 0533* I miss their little take-out kiosk in the Strathcona Chinatown Mall, but the new digs suit the elegance and quality of the food Good assortment of entrees but, really try the sushi. Or at least the avocado-shiitake roll ★★★★
Yokozuna *8409—112 St 430 3673* The Yokozuna folks have gone to some pains to give their restaurant an authentic Japanese feel, and the menu is appealingly broad, incorporating sushi maki and sashimi as well as cooked entrees and appetizers And someone there has clearly discovered the secret to good tempura! ★★★★

THAI

Boua Thai *10815 Jasper Ave, 420 – 0779* A pleasant room nestled next to Rigoletto's The generous serving of calamari was al dente rather than squishy or rubbery The pad thai was ample, the coconut milk curry rich and teeming. A much spicier concoction than I've had at other Thai restaurants-in no way a bad thing. ★★★1/2
The King and I *8208—107 St.* Edmonton's Thai restaurant of note lives up to its reputation with a broad, authentic menu redolent of the flavours of Southeast Asia. Pad Thai is a good place to start, but after that, dare to experiment. ★★★★

CAJUN

Dadeo Restaurant *10548A—82 Ave 433 - 0930* The menu has been tweaked a bit lately but the stuff you've always loved about Dadeo's is still there Combo platters, salads, gumbos, the always-tasty sweet potato fries, and the delicious po' boys on special every Monday and Tuesday night. Try the breakfast sometime: sweet potato pancakes, anyone? Hell yeah. ★★★★
Louisiana Purchase *10320—111 St. 420 - 6779* My Cottonpickin' Chicken was consumed tasty and with unhurried grace, our server saw to it we never wanted for anything – breadsticks, water, utensils, coffee, she had it all covered. ★★★1/2

CENTRAL AMERICAN

Calabash Café *10630—124 St. 414 6625* Calabash Café makes choosing simple by presenting a short list of solid Jamaican fare in the $7 $20 range Someone of moderate appetite could easily take another person of moderate appetite and eat well for around $12 ★★★
Los Andes *3903—99 St 435 6202* Los Andes gives that international lunch-counter feeling without the expense of world travel Entranced by the sandwiches which came on toasted homemade buns that would be delicious all by themselves, it seemed wrong to go to a Chilean place and not sample the empanadas or the torta. a sizable slab of dessert built from flaky layers of sugary pastry and mortared together with caramel. ★★★
Los Comales *10824—97 St. 423 - 1213* An almost one-woman show, offering authentic and unpretentious Salvadoran and Mexican dishes in a cheap and cheerful downtown eatery Try the pupusas and chuchitos ★★★

INDIAN and EASTERN

The Blue Nile *10875—96 St., 426 5139* Ethiopian fare is relatively simply composed, but the variety gave a roundedness to the meal that was soon matched by the roundedness of our stomachs It's not often you can eat the utensils, and the friendly, unobtrusive service saw to it we never wanted for extra injera, so we were pleased ★★★1/2
Jewel of Kashmir *7219—104 St., 438 – 4646* An unassuming little stucco structure, the humble facade belies the quality of food and service you can expect inside. When the dust settled and we sat patting our sated bellies we'd probably eaten about half of what we ordered Dessert was totally out of the question but cups of sweet aromatic chai were enjoyed all around ★★★★
Langano Skies *9920 Whyte Ave, 432 3334* An oasis of delicious surprisingly flavourful Ethiopian food with spicy stews and injera served in baskets called mesobs. Considering how full you'll feel walking out, the prices are very reasonable: meat dishes are $10 - $13 and veggie fare runs $5 - $9. ★★★1/2
Mebrat Café *10603—107 Ave., 424 – 9929* A humble purveyor of Ethiopian and Eritrean cuisine the menu isn't extensive the interior neither lush nor distinctive, but Mebrat is well-patronized How many places offer the traditional Eritrean breakfast repast of ful? ★★★1/2
New Asian Village *10143 Saskatchewan Dr 433 3804* Esteemed for its mouthwatering Indian fare and extensive beer selection, New Asian Village puts up nice buffets Wednesday and Sunday nights. Pace yourself ★★★★

ITALIAN

Allegro Italian Kitchen *10011—109 St., 424 – 6644* There is exceptional pasta to be had and you can trust Allegro to come through with the requisite trimmings-a glass of house red a nice salad (insalata Allegro) and a good platter of non monotonous flavourful pasta Allegro puts up an attractive slate of specials every night very much in line with what they already do so well. ★★★★
Gino's Italian Kitchen *7618—104 St., 433 – 6202* What's surprising about Gino's is how extensive the menu is there's a choice of 23 different pasta sauces—a virtual guarantee that every dish is made from scratch. Besides pasta, there's stromboli, pizza, appetizers, salad, soup and a long list of house specialities. In short, choosing is no easy feat. ★★★1/2
Il Forno Ristorante *14981 Stony Plain Rd 455 0443* If you visit this ever-popular eatery—famous for its oven-baked pizzas—go early You may wait for a table but a well made meal here is worth the effort ★★★★
Il Portico *10012 107 St 424 0707* In some dining rooms you go to spot celebrities at Il Portico you are the celebrity (given the way they treat you) Delightful Italian/continental offerings buoyant room brilliant wine cellar and some of the best service staff in Edmonton make for a memorable dining event every time out. ★★★★★

Sicilian Pasta Kitchen *11239 Jasper Ave., 488 – 3838* Sicilian Pasta Kitchen has a great reputation-the food is made from scratch, there's an impressive selection of pasta, pizza, entrees and appetizers, and the portions are generous, which wouldn't be a big deal if the food weren't consistently good. But I've never been disappointed by a meal at the Sicilian Pasta Kitchen. ★★★1/2

MEDITERRANEAN

Co Co Di Restaurant *10160—100A St 425 - 1717* The spacious dining room occupies a prime corner of Rice Howard Way but the ambience and decor are decidedly unpretentious The menu is divided into Lebanese and continental dishes with steaks pastas and seafood selections But as soon as I saw the Chicken Shawerma I knew what I was after With other Middle Eastern specialties like kibbeh kofta, and hummus with ground sirloin on offer Co Co Di seems a good bet for further adventures in exotic cuisine ★★★
Grub Med *119 Street & 37 Ave 436 1988* A bit of a drive and slightly hidden, but worth the effort. Funky room, great service to boot ★★★★
Koutouki Taverna *10704—124 St 452 5383* When dining Greek concentrate on the appetizers olives dips pita, grilled meats, seafood and salad. Our server vouched for the special: a whole baked red snapper with Greek salad, roasted potatoes vegetables and spinach The happy ending? Our feast felt like $40 well spent, and another person could easily have been served from the same amount of food. ★★★1/2
La Tapa *10523—99 Ave 424 8272* You'll want to sample widely from the long list of tapas (priced $2 50 $9 95) and ensure the favourites are represented La Tapa encourages lounging, lingering and bebidas, punctuated occasionally by fresh snacks A few rounds of Alhambra Reserva 1925 don't hurt either. Isn't that what tapas is really all about? ★★★1/2
Parkallen Restaurant *7018—109 St., 436 8080* Known for their pizza and famous wine cellar featuring rare vintages that go for close to $10 000 a bottle. Parkallen's Lebanese specialties are a real draw unto themselves fatoush salad or kebi bil saneih (Lebanon's national dish) but the shiesh tawook (kabobs) is the hands-down winner ★★★1/2
Yianni's Taverna Restaurant *10444—82 Ave.* Robably good Greek food in a nice character room smack dab on Whyte, Yianni's is also renowned for the exuberant atmosphere that sometimes spills into the street, and sometimes into your lap ★★★★
Ziveli *12202 Jasper Ave 453 3912* Evincing Greek and Yugoslavian influences this "Balkan Restaurant" is a great place to linger over delicious appetizers like saganaki calamari and olives with anchovies as you savour a bottle of Yugoslavian red For $21 99 per person you can sample a dozen items off the menu which includes souvlaki moussaka and Adriatic shrimp Attractive patio for summer dining ★★★★1/2

STEAKHOUSES

Teddy's Restaurant and Lounge *11361 Jasper Ave., 488 1984* The menu is a catalogue of middle class whitey comfort food everything from a king size corned beef sandwich to fish and chips lasagna liver and onions three kinds of beef dip, seafood dishes and other "Western" favourites. And what can I say? It was without a doubt the best steak I've had all summer, accounting for every one of the four stars of this review ★★★★

PIZZA

The Funky Pickle *10441—82 Ave. 433 - 3865* A Funky Pickle pizza means whole-wheat dough, real cheese (including Asiago and Feta), fresh vegetables and ingredients and real attention to detail. ★★★★
Pharo's Pizza *8708—109 St. 433 5205* I'm not going to commit the faux pas of saying that Pharo's is the best pizza in town (my god, that's like choosing a favourite among your children), but will state that it's certainly in my personal top 10 The joint also has that retro-diner coolness and is perfectly situated beside the Garneau Theatre for pre or post show pigging out. ★★★★
Tony's Pizza Palace *9603—111 Ave., 424 – 8777* With 35 years in the business, Tony's Pizza Palace fashions authentic premium pizza that's better than anything, we're talking the best pizza crust in the city hand-tossed with meticulous attention, never overcooked. Sal's Deluxe stole my pizza lovin' heart—if your palate has been blunted by inferior examples, Tony's will remind you what the real thing is like. ★★★★

BURGERS

Burger Baron *9908—70 Ave., 433 – 7634* The Baron retains footholds all over Alberta, with seven or eight outlets around Edmonton, and offers 12 varieties of burger, from the Gourmet (ham, cheese, bacon, lettuce, tomatoes, onions pickles and "our special red sauce") to the Pamo (pineapple slices and "our special red sauce") in three different sizes. My tray was empty in under five minutes and I finished the milkshake on the walk home. ★★★
Garage Bar & Grill *10242—106 St. 423 5014* Named for the fact it's housed in a renovated garage, the Garage is one of those lunchtime secrets for downtown fast-food junkies in the know. A wonderful selection of diner-style entrees, sandwiches and finger foods and big ol' burgers parked alongside a heap of award-winning fries. Good soup too ★★★

FAST FOOD

Rigatony's *10371—112 St., 425 – 2226* This Philly cheese steak was grilled fresh with plenty of onions, peppers and mushrooms, dosed with spicy sauce, draped with provolone and scooped into a bun lined with tomatoes, mayo and mustard to order The uncontainable quantity of tender beef spilled in all directions; in short, it was a fine Philly cheese steak. ★★★

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EIGHT DAYS A WEEK

PICK OF THE WEEK

CYBERNAUGHTYKA

GET THE STRAP — If you haven't checked out Red Strap Market (the old Army and Navy building, *10305 97 Street*), this Friday April 1st there's no excuse: as a fundraiser for HIV Edmonton, CYBERNAUGHTYKA and SingKronosCities present **the Indust-Surreal Nutcracker.** An evening of experimental music, art, performance and fashion [illegible] AgapeRayGun experiment, honer, Ro[illegible] Bright, Dead [illegible] serpents, Middle A[illegible] azies. Babe [illegible]

THURSDAY

ART IN THE LOBBY — Previously [illegible] writer and theatre director under [illegible] life fibre artist after undergoing a [illegible] her massive, Celtic-style [illegible] the lobby at the Walterdale Playhouse [illegible] 31 until April 9. Info 484 – 7146

FRIDAY

BUILDING A SHED — Bassist Thom Golub, drummer Marek Tyler, and [illegible] tarist Robin Hunter an[illegible] the musicians paying homage to John "Woody" Woroschuk, as the [illegible] sideman takes centre stage for [illegible] his first all [illegible] great night for acoustic [illegible] ers at the Knox United Church, (8403—104 St) on Friday, April 1 .

SATURDAY

NEED SOME POWER — Not your traditional a cappella, **Sven BLVD** [illegible] nt *Unplugged.. And Powerless*, featuring Colin Brereton, Sue Stollings, [illegible] ngela Rey, Andrea Trischuk, and SuperBand's Orville Cameron. This [illegible] with non-electric power. Sat April 2, 7:30 [illegible] Museum Theatre (*12845 102 Ave*).$15/$12/door

SUNDAY

MAGICAL NIGHTMARE — "Careening through the profane, the divine, [illegible] sensual," Old Trout Theatre create and perform a pup[illegible] hat is adult, visually stunning and thought-provoking. ***The Intiketu Birth of Istvan*** has its last show tonight at the Catalyst Theatre [illegible] 8 pm. $21/door or call TIX

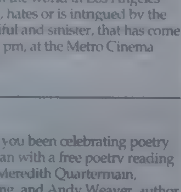
MONDAY

[illegible] F ANGELS — Filmmaker Thom Anderson chronicles what it is to [illegible] geles, the most photographed city in the world in Los Angeles [illegible] self. It's a movie for anyone who loves, hates or is intrigued by the [illegible] with symbolism iconography, both beautiful and sinister, that has come [illegible] eles. Last showing tonight, 8 pm, at the Metro Cinema [illegible] *eatre 9828—101 A Ave*)

TUESDAY

WALKING FREE — Have you been celebrating poetry month? What better way than with a free poetry reading with two Canadian poets? Meredith Quartermain, author of Vancouver Walking, and Andy Weaver author of *Were the Bees*, will be hosting an insightful afternoion of conversation at the UofA Humanities Lecture Building 3, Tues at 2 pm. The event is free, and all are welcome

WEDNESDAY



ELEPHANT MACHINES — East Canada favourites and contradictory dance-floor rock maniacs **Death From Above 1979** have said they have trunks on their album cover because they wanted to be like "an elephant in your living room." Let's hope they're a couple of giant mammoths in the Starlite Room (*10030—102 Street*) for their Wed night show with Controller, Controller. Call TM

NEXT THURSDAY

UNLUCKY — Thursday April 7 marks the opening of Chris Craddock's [illegible] the [illegible] adaptation of Miriam Toews novel, Theatre Network presents *Summer of My Amazing Luck*. First presented as a radio reading several years ago at NextFest, it is a caustic, humourous look at motherhood, poverty and the Canadian Welfare system. Roxy Theatre (*10708—124 Street*) $17–$22 at the door

LIVE MUSIC

ALTERNATIVE

BLACK DOG *10425-82 Ave , 439-1082* — **Sat.** 4 – 6 pm Jeff Stuart
NEW CITY *10081 Jasper Ave . Palladium Building, 429-CLUB* — **Thu** Politic Live w/ Proveli Paragon, D-Rick, Phreshly Squeezed & Dj J-Soul **Fri** Joel Plaskett & Peter Elkas
RUCKUS ON WHYTE *10351-Whyte Ave (bsmnt)* — **Sun** Brat Attack w/ Pind & Kinsey [illegible]
SEEDY'S *10314-104 St., 421-0992* — **Thu** Bramwell & The Left Overs w/ We Are The News & Chloe Albert **Sat** Field & Stream w/ [illegible]
STARLITE ROOM *10030-102 St* — **Fri** As I Lay Dying w/ Throwdown & All That Remains **Sat** Las Vegas Crypt Keepers **Sun** Choke w/ The Reason & Ghosts Of Modern Man
VICTORY LOUNGE *10030-102 St* — **Sat** The Broken Boy of jeTprojecTiabs &T LeChe. w/ [illegible]

BLUES & ROOTS

BELLA BEANS *13236-118 Ave , 454-2211* — **Sat** Henri Ferguson
BLUE CHAIR CAFÉ *9624-76 Ave 989-2861* — **Sat** Maria Dunn & Bob Jahrig
BLUES ON WHYTE *10329-82 Ave., 439-5058* **Until Sat** The Real Deal **Sun** King Muskafa.
BOGANI CAFÉ *23rd Ave. & 111 St. 440-3528* — **Thu**, 7 pm: Fetch Norman & Cathy [illegible]
DUSTERS PUB *6402-118 Ave* — **Fri & Sat** The Whiskey Kings

JEFFREYS CAFÉ *9640-142 St., 451-8890* — **Sat** Mr Lucky
LB'S PUB *23 Akins Dr. St. Albert* — **Fri & Sat** Fearless.
NEWCASTLE PUB *6108-90 Ave., 490-1999* — **Fri & Sat** Patsy Amico & Brian Greg **Sun** Tacoy Ryde, Matthews Grin, Lionel Rault, Kennedy Jensen, Gordie Matthews, Patsy Amico & Brian Gregg.

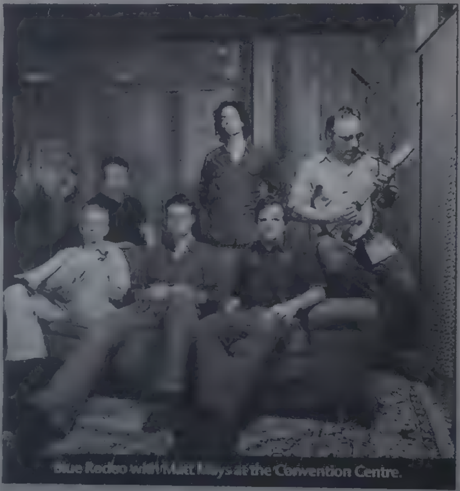
JAZZ

ALLEGRO *1011-109 St., 424-6644* — **Fri** Terry Jordan.
FOUR ROOMS *137 Edm City Centre, 426-4767* — **Thu** – **Sat** Rhonda Withnell
JULIAN'S PIANO BAR *Chateau Louis Hotel, 11727 Kingsway Ave., 732-4583* — Every **Wed** Late Nite Jazz w/ Graham J, 9:30 - 11:30 pm Every **Fri** Unwind w/ Gary Boweman, 5 - 8 pm Every **Sat** Fabulous Tuxedo Junkies, 8 – 11 pm
YARDBIRD SUITE *10203-86 Ave., 432-0428* — **Fri** The Music of Kenny Wheeler **Sat** Andrew Glover Sextet.

POP & ROCK

BACKSTAGE 12536-137 Ave. — **Fri & Sat** 17 Speedhead
CASINO YELLOWHEAD *12464-153 St., 424-9467* — **Fri & Sat** Robin Kelly & Thomas Alexander
THE FOX *100 10125-109 St., 990-0680* — **Sun** The Issues w/ Methodical Breed
J.J'S PUB *13160-118 Ave.* — **Thu** Blissin' w/ Sinclair
JEKYLL & HYDE PUB *10610-100 Ave., 426-5381* — **Fri** Headwind
THE POWER PLANT *U of A Campus, 492-3101* — **Sat** Kris Demeanor w/ Geoff Berner & Matt Allen.

HOT SHOWS



Blue Rodeo with Matt Mays at the Convention Centre.

AGNOSTIC FRONT **Wed May 11** Starlite Room (10030-102 St) w/ Love is Red & All Shall Perish. Tickets $19 from TM
ALEXISONFIRE – **Thu Apr 14** Red's (WEM) w/ Rise Against & The Fullblast. Tickets $23.50 from TM.
AS I LAY DYING — **Fri Apr 1** Starlite Room (10030-102 St) W/ Throwdown & All That Remains. Tickets from TM. AA
BEDOUIN SOUNDCLASH — **Thu Apr 14** Sidetrack Cafe (10333-112 St) W/ Eshod Ibn Wyza. Tickets $7 at the door
BLUE RODEO **Fri Apr 8** Edmonton Convention Centre W/ Matt Mayes & El Torpedo. Tickets from TM
DEATH FROM ABOVE 1979 – **Wed Apr 6** Starlite Room (10030-102 St , W. Controller Controller. Tickets from TM
THE DONNAS **Wed Apr 20** Starlite Room (10030-102 St) Tickets $18 from TM
GREEN DAY **May 13** Rexall Place. Tickets Sold Out
THE HORRORPOPS **Wed May 4** Starlite Room (10030-102 St) Tickets from TM
HOT HOT HEAT **Wed Apr 13** Red's (WEM) w/ The Futureheads & Louis XIV. Tickets from TM.
JOEL PLASKETT & PETER ELKAS **Fri Apr 1** New City (10081 Jasper Ave). Tickets available soon.
THE KILLERS **Tue Apr 26** Shaw Conference Centre W/ Tegan & Sarah. Tickets from TM
MOTLEY CRUE **Sat Apr 2** Rexall Place. Tickets from TM
MOTORHEAD **Mon Apr 18** Red's (WEM) Tickets from TM
QUEENS OF THE STONE AGE **Mon Apr 11** Red's (WEM) w/ Eagles Of Death Metal. Tickets $32.50 from TM
THEE SHAMS **Tue Apr 19** New City W/ The [illegible] Woodward Band. Tickets from Blackbyrd, Megatunes & New City.
SLOAN **Tue May 10** Starlite Room (10030-102 St) w/ Magneta Lane. Tickets from TM
STRAPPING YOUNG LAD **Tue Apr 5** Starlite Room (10030-102 St) w/ The Agony Scene, Misery Signals & [illegible] Tickets from TM
TRAIL OF DEAD NOISE CONSPIRACY – **Tue May 17** Red's (WEM) W/ Gris Gris. Tickets $25 from TM
THE WEAKERTHANS —**Apr 21 & 22** Powerplant (U of A Campus) w/ The Constantines. Tickets $17 from the Powerplant

RED'S *WEM, 482-6420* — **Fri** The Game
SIDETRACK CAFÉ *10333-112 St., 421-13* — **Thu** Just A Fellow w/ Wheat Pool **Fri** A w/ DJ Tryptomene **Sat** Wil w/ The Night Li **Sun** Disgrace The Retroman **Tue** Lowest of Low w/ Cory **Wed** The Doers w/ Run Chi Run & Vernois Constellation
UNION HALL *Argyll & 99 St., 702-0318* — **Wed** Thornley
URBAN LOUNGE *8103-105 St , 439-338* **Thu** Infernus w/ No Such Luck

PUB MUSIC

ATLANTIC TRAP & GILL *7704-104 St., 4 4611* — **Thu** - **Sat** 3 Drops Of The Pure
CEILI'S IRISH PUB *10338-109 St., 426-* — **Every Thu** Screech!
CROWN & ANCHOR *15277-113 St.* — **Fri** **Sat** Richard Blaze

DANCE CLUB

UPDATE YOUR CLUB LISTING BY CONTAC ING SILAS @ 430-9003, FAX 432-1102 OR EMAIL info@see.greatwest.ca.

ALTERNATIVE

THE ATTIC *10407-82 Ave, 433-1969* — **W** Hi-ball Night **Thu** Student Nite.
BACKROOM VODKA BAR *10324-82 Ave (upstairs), 436-4418* — **Mon** Local Motive house, progressive, techno w/ guests **Wed** Wild Cherry Wednesdays, deep house & m tempo grooves w/ Tripswitch & guests **Fri** FDCO 780 presents "The Next Episode" w Simon Locke, Ariel, Roel & guests **Sat** F hip hop w/ Shortround, Echo & guests **Sun** Moonlight Cinema 9 pm, *Simpsons*, a m DJ
THA BASSMENT INC. *12520B-118 Ave 48 7105* — All ages dance club every **Fri** & **Sa**
BOOTS *10242-106 St, 423-5014* — Open 7 days/week. Happy Hour: 3 to 8 pm **Fri** Retr Disco **Sat** Flashback Saturdays w/ DJs Den & Manny Mulatto, Male Stripper, 11 pm
BLUE CHICAGO *142003-Stony Plain Rd , 45 1402* — **Thu** British Invasion.
BUDDY'S NIGHT CLUB 1*1725B-Jasper Ave 488-6636* — **Sun** All request dance party w Eddy Toonflash **Mon** Amateur Strip Off w/Ashley Love & DJ Alvaro **Tue** Free poo malebox, retro w/ DJ Arrowchaser **Wed** Dra shows, punk 7 electroshock w/ Eddy Toon **Thu** Wet Undies contest w Connie Lingua & Squiggles **Fri** Hot dance party w/ DJ Alvaro **Sat** Pool tournament, DJ Arrowchaser
CALIENTE LATIN CLUB *10815 Jasper Ave 425-0850* — **Sat** Community night w/ DJs Nightcrawler and Anthony Rizzuto spinning progressive, house, trance, breaks. $5 after 11:30 pm.
CLIMAXX AFTERHOURS *10018-105 St* — Hard house & trance w Crunchee, Mr. Anderson, Charlie Mayhem & Shortee **Sat** House & hard house w/ Will Danger, Dono Protégé, Jaw-dee, Tomek & LP.
DECADENCE *10018 – 105 St.* — **Fri** Ladies night w/ DJ Smoov & guests, NC **Sat** Statc house w/ Lo & Tomek.
DEVLIN'S *10507-82 Ave, 437-7489* — Hap hour until 7 pm every night.
DEWEY'S *Powerplant (U of A)* — **Every Mo** Margins of Sounds w/ Baggy and Pote-1 d beats, dub reggae, hip hop.
THE ELEPHANT & CASTLE WHYTE AVE *10314-82 Ave, 439-4545* — **Thu** Sleeman Method Thursdays – DJ Headspin, downtempo & eclectic hip hop.
www eandcwhyte.com
FILTHY MCNASTY'S *10511-82 Ave (upsta 437-7489* — Happy Hour Every Day 5 -9 p **Mon** Metal Mondays **Tue** Twisted Trivia **We** Bar star college night **Thu** Punk Rock Bingo & **Sat** Shake Yo' Ass Weekend w/ DJ Serial

LEGEND

TM — Ticketmaster (451-8000 or on-line @ www.ticketmaster
TIX — TIX on the Square (420-1757)
WIN — Winspear Centre Box Office (428-1414 or 1 800-563-5081)
ARD – Arden Theatre (459-1542 or www.ardentheatre.com)
FES – Festival Place (449-FEST or www.festivalplace.ab.ca)
HOR – Horizon Stage (962-8995 or www.horizonstage.com)
NC — No Cover
AA — All Ages

ance, alt, rock, retro) **Sun** Open stage w/ ike Caton

ALO *10538 Jasper Ave. 423-4256* — **Fri** The od Club. Soul R&B, indie, Brit pop, new ave, reggae & classic punk w/ DJs Blue Jay Travy D **Sat** For Those Who Know. deep ouse w/ Junior Brown, Remo, Simon Locke onthly resident)

X'S *12315-118 Ave., 448-3650* — **Fri** hatda Funk w/ DJ Resident Funk & Matt atter house drum 'n' bass **Sat** DJ Nostalgia guests, house hardhouse, trance NC **Sun** ee pool all day, freestyle put your name wn.

ROBAR *10545 Whyte Ave., 439-1422* — **Thu** ve & Loud Thursdays **Fri** Rock & Metal w/ J Matty

EW CITY LIKWID LOUNGE *10081 Jasper ve, 429-CLUB* — **Mon** electro, Brit Pop w/ iss Mannered & Lance **Tue** Bingo in the uburbs **Wed** Gong Show w/ Skinny J, Glam, ock'n'Roll, Metal **Thu** Rub a Dub Thursdays Jebus & his Apostles **Fri** Your Weekly AA eeting w/ Adam & Jebus **Sat** Ass Shakin nk w/ Cool Curt & Breakfluid **Sun** Bust a Nut Remo & Cool Curt

EW CITY SUBURBS *10081 Jasper Ave, 429-UB* — **Tue** Bingo hosted by King Flux Alpha Dj Dildozer **Thu** Live music **Fri** Trasheteria / Micropulse & Miss Mannered **Sat** U C K $. w/ Nik Rofeelya & Blue Jay

RISM BAR & GRILL *10524-101 St., 990-038* —**Wed** Wings **Thu** Sports trivia Call for pcoming events

HE ROOST *10345-104 St., 426-3150* — over Tues – Thu $1 members, $2 non-members, after 10 pm, $4; Fri & Sat, $4 members, 6 non-members; Sun $1 everyone Hours. un – Thu, 8 pm – 3 am, Fri & Sat, 8 pm – 4 m **Tue** Flamingo Bingo w/ DJ Janny **Wed** mateur Strip w/ Weena Luv, Sticky Vicky & J Alvaro, Happy hour till Midnight **Thu** otating shows, Sticky's open stage & the Weakest Link Game, 2nd & last Thu, DJ Jazzy, rink specials 8 – 11 pm **Fri** Euro Blitz, best ew European music w/ DJ Outtawak upstairs, DJ Jazzy **Sat** Monthly theme parties, DJ Jazzy upstairs (new music), DJ Dan & Mike downstairs (retro music) **Sun** Betty Ford Hangover Clinic show, DJ Jazzy Info: www theroostniteclub.com.

SAVOY BAR *10401-82 Ave* — **Web** Sabor latin music w/ Cenzi **Fri** Bubi transcontinental indie trash, w/ Flyboy **Sat** Wanderlust balearic beats w/ Ben Hot **Sun** French pop w/ Deja DJ

SEEDY'S *10314-104 St., 421-0992* — **Tue** Electrotrash w/ DJ Miss Mannered **Wed** Learning to Hunt w/ Megatunes **Thu** Hot Chicks & Hotter Wax

TANTRA *10147 Saskatchewan Dr, 434-8699* — **Mon - Thu & Sun** 5 pm - Midnight, **Fri & Sat** 5 pm - 2 am (Dancing 10 pm - 2 am)

UNION HALL *Argyll & 99st. 702-0318* — **Thu** Hi-ball specials **Fri & Sat** Power hour 9 – 10 pm

VICTORY LOUNGE *10030-102 St.* — **Tue** Liberation w/ DJ Leithal & Liam Harvey Oswald Emo, hardcore, punk **Wed** Retro Rock w/ The Juggernaut **Thu** Nrmls Welcome no wave, dance punk, hip hop w/ DJ Nik7 **Fri** Vindictive Metal w/ The Vindictive Bastard & guest DJs/performers **Sat** I Am Damo Suzuki indie obscure, electronic w/ DJ Mittens & Bob Crane **Mon** Self Help hip hop, pop, rock w/ DJ Slipped Disc.

WOODY'S *11725B Jasper Ave (Upstairs), 488 6636* — Happy hour daily 'til 8 pm **Sat** – **Wed** Karaoke w/ Annie & Tizzy **Tue Sat & Sun** Pool tournament Hours Mon - Thu 1 pm - Midnight, Fri 1 pm - 3 am, Sat Noon - 3 pm Sun Noon — Midnight

Y AFTERHOURS *Back of 10030A-102 St* — **Fri** F&@K it Fridays Anthony Donahue, Tripswitch, Juicy, LP, Dragon, Old Bitch, Dragon, Charlie Mayhem & Sureshock **Sat** Erin Eden, Juicy, Ryan Wade, Luke Morrison, Darcy Klein, Donovan & Greg Wynn

WUNDERBAR HOFBRAUHAUS *8120 – 101 St., 436-2286* — **Mon** Popcorn & a Movie **Tue** New music sharing **Wed** Rockabilly & psychobilly **Thu** Thunder metal **Fri** Comedy **Sat** ReggaeMassive w/ DJ Shumba **Sun**

TOP 40

ARMOURY DANCE LOUNGE *10310-85 Ave 702 1800* — **Mon** Go-girl night ladies night male entertainment, magician balloon artist drink specials **Thu** 5 for $5 **Fri** Hot for Teacher **Sat** Retro '80s-'90s upstairs/Top 40 downstairs **Long Weekend** Colour parties – choose a theme colour and plan a party Info www armourydancelounge com

AZUCAR *11733-78 St, 479-7400* — **Wed** Free Salsa Lessons **Thu** Free Salsa Lessons **Fri** Free Salsa Lessons **Sat** X Band Info www edmontonazucar com

BAR NONE *10545-82 Ave, 405-1000* — Drink specials all night **Fri & Sat**

BILLIARD CLUB *#200 10505-82 Ave, 433-3654* — **Thu** Tantric Thursdays, Live DJ, drink specials

B-STREET BAR *11818-111 Ave. 414-0545* — **Wed Sun** Brad Scott

BLIND DUCK *10416-118 Ave., 479-7193* — **Wed & Fri** DJ Grand Master Rich Carr

BLUE CHICAGO *14203-Stony Plain Rd 451-1402* — **Fri & Sat** DJ Taco in a Bag, rap, r&b

CAFÉ SELECT *10018-106 St, 428-1629* — **Fri** DJ Slacks & Tryptomene

CALIENTE NIGHT CLUB *10815 Jasper Ave 425 0850* — **Thu** Urban Substance ladies night **Fri** Function Fridays w/ DJ Invinceable & MC J-Money **Sat** DJ Invinceable **Sun** Ladies Night w/ DJ Invinceable **Wed** Old Skool w/ DJ Shoka-Sean, DJ Sin & DJ Instigate, **Tue** Bashment reggae night NC B4 11 pm, $6 after 11 pm

CEILI'S IRISH PUB *10338-109 St, 426-5555* — **Mon** Get Your Funk On w/ Quake **Fri** Cinco De Mayo **Sat** Various Fundraisers, **Wed** Hot Wheels

CHASE NIGHTCLUB *10345-105 St.* — **Tue** Calypso & Latin dance **Fri** Status Friday, R&B, hip hop & reggae

CHIMMY'S *8318-144 Ave., 478 1770* - **Sat** Ladies Night, Top 40 **Sun** happy hour all day, free pool

CLAREVIEW PUB *132 Ave & Victoria Tr. 414-1111* — **Tue & Thu** Karaoke **Wed** DJ Lex & DJ Fiore **Fri & Sat** Drink specials Happy Hour Daily 11 am - 7 pm & all day **Sun** DJ Fiore plays today's hottest hits & yesterday's classics NC ever

COWBOYS SALOON *10120-180 St., 481-8739* — **Tue** Ladies Night **Thu** .25 draft **Fri** Fun-tastic weekends **Sat** "Does your bladder matter?" contest

CRISTAL LOUNGE *10336 Jasper Ave, 426-7521* — **Fri** Fundraiser Night, call 990—3692 for bookings **Sat** Legendary Urban Saturdays (R&B, hip hop, reggae, soca) w/DJ Invinceable & MC J-Money, $8

DARIEN'S COCKTAILS & FINE FOOD *5552 Calgary Tr S, 439-8675* — Full menu, happy hour every day 4 - 7 pm, wing specials, daily specials, games room, living room, big screen TV

THE DRUID *11606 Jasper Ave., 454-9928* — **Thu** Chris Wynters & guest **Sat** Harpdog Brown, 3 pm Open long weekend Sundays

ELEVATION LOUNGE *10309-81 Ave (upstairs), 433-4979* — DJ 4Play playing the best of top 40 & retro music all week long **Wed** Guest bartenders **Thu** Salsa Night, 8 pm NC

ESCAPE ULTRA LOUNGE *WEM 489 1330* — **Thu** Ladies Night drink specials **Fri** Freedom Fridays w/ Shocker **Sat** Evolution Saturdays w/ Shocker R&B, Top 40, Retro www.edmontonnightclubs com

THE FOX PUB *10125-109 St, 990-0680* — Drinks specials every day Mon Bud football **Wed** Music Trivia **Fri & Sat** DJ retro tunes for everyone Sun live local music

GALLERY LOUNGE *Mayfield Inn, 16615-109 Ave, 930-4061* — **Thu** Rock n'Roll trivia **Fri & Sat** DJ Rory

GAS PUMP *10166-114 St., 488-4841* — **Mon** NFL Football **Tue & Wed** Karaoke, drink specials & pool leagues **Thu** Twoonie Thursday drink special, 9 pm – 2 am, cash giveaway every month **Fri & Sat** Drink specials 9 - 10:30 pm, dance music by DJ Christian **Sun** Open most long weekend Sundays drink specials 8:30 - 10.30 pm, dance music by DJ Travis Mandatory coat check/dress code/no cover charge

GLOBE TAP BAR & GRILL *10045 [illegible] 426-7111* — **Wed** Wings Night [illegible] 2 pm **Thu** Half price everything **Fri & Sat** [illegible] 40 w dancing **Sun** Industry night

GREENHOUSE NIGHTCLUB *Neighborhood Inn 13103 Fort Rd, 472-9898* — Thu Ladies night w/ male reviews **Fri & Sat** DJ Fever, drink specials

THE GRINDER BAR *10957-124 St, 453-1709* — **Fri & Sat** Live Music (Blues, Classic Rock New Rock) Draft, Shooter specials, prize giveaways **Sun** Karaoke, free pool all day

THE GUILTY MARTINI SOUTH *10338-81 Ave 433-7183* — Open **Wed – Sat**, 6 pm – 2 am **Wed** Drink specials **Thu** Students Night **Fri** Diva night **Sat** Guilty groove party Open Sunday long weekends, Live DJ every night

H2O SPORTS BAR & LOUNGE *10044-82 Ave. 433-5794* — **Tue & Thu & Sat & Sun** Karaoke DJ Double Jack plays the best in dance, rock & [illegible]

THE HIGH RUN CLUB *4926-98 Ave, 440-2233* — Sports & billiards, 14 types of draught beer on tap **Tue** Name that Tune 9 pm **Wed** Loonie pool night **Fri & Sat** Live entertainment **Sun** Happy hour all day

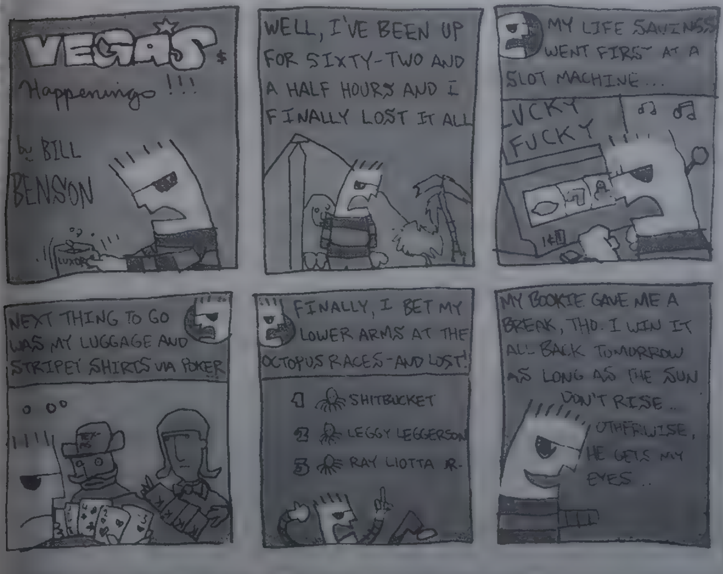
IRON HORSE *8101 103 St 438-1907* — **Fri** DJ Loose Cannon **Sat** Urban dance party w/ DJ [illegible]

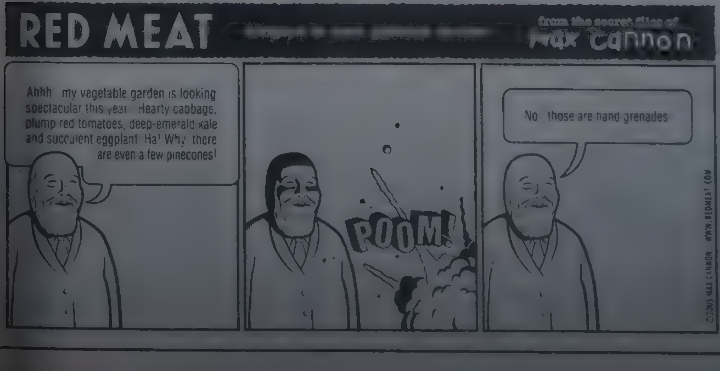
THE JOINT NIGHTCLUB *2554 WEM, 8882-170th St, 486-3013* — **Wed** Industry Wednesdays Ladies Nite w/ male dancers **Fri** Fresh Fridays presented by Urban Metropolis Sound Crew, 2 Floors, 2 DJs, 2 Sounds, drink specials **Sat** in Shambles Saturdays Info www edmontonnightclubs com

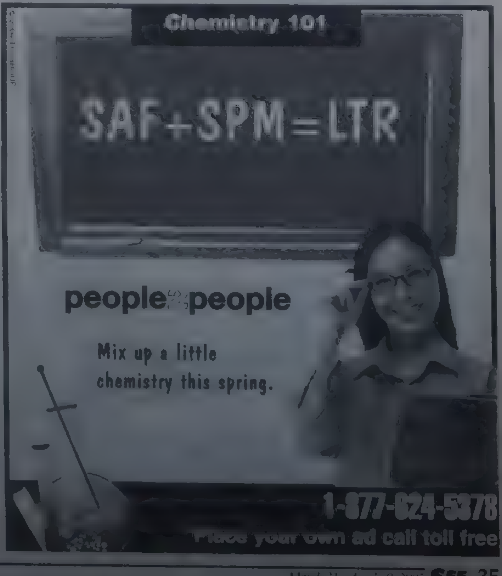
KELLY'S *11540 Jasper Ave, 451-8825* — **Mon** Free Pool **Wed & Sun** Karaoke Happy Hour 11 am - 7 pm daily

KINGSKNIGHT PUB *9221-34 Ave, 433-2599* — **Mon** Watch Monday Night Football on 15ft screen **Tue** Big Easy Tuesdays in the Venue (inside Kingsknight), buy a wristband ($10) get $1 drinks **Wed** Sake to Me Wednesdays, sushi & sake on special, karaoke hosted by Smirking Jay 9 pm **Thu** Live music, drink specials, karaoke w/ Smirking Jay in the Venue **Fri** Ladies Night in the Venue w/ male dancers 8

Winnipeg's Brat Attack will play an all ages show this Sunday. See Live Music.


VEGAS $ Happenings!!!
by BILL BENSON
LUXOR
WELL, I'VE BEEN UP FOR SIXTY-TWO AND A HALF HOURS AND I FINALLY LOST IT ALL
MY LIFE SAVINGS WENT FIRST AT A SLOT MACHINE...
LUCKY FUCKY
NEXT THING TO GO WAS MY LUGGAGE AND STRIPEY SHIRTS VIA POKER
FINALLY, I BET MY LOWER ARMS AT THE OCTOPUS RACES - AND LOST!
1 SHITBUCKET
2 LEGGY LEGGERSON
3 RAY LIOTTA JR.
MY BOOKIE GAVE ME A BREAK, THO. I WIN IT ALL BACK TOMORROW AS LONG AS THE SUN DON'T RISE...
OTHERWISE, HE GETS MY EYES...


RED MEAT
from the secret files of Max Cannon
Ahhh my vegetable garden is looking spectacular this year. Hearty cabbage, plump red tomatoes, deep-emerald kale and succulent eggplant. Ha! Why, there are even a few pinecones!
BOOM!
No those are hand grenades


Chemistry 101
SAF+SPM=LTR
people2people
Mix up a little chemistry this spring.
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Place your own ad call toll free

LISTINGS

pm, karaoke 11 pm, live band 10 pm in the Kingsknight **Sat** Karaoke in the Venue 9 pm live bands 10 pm in the Kingsknight **Sun** NFL football on big screen

LEGENDS PUB *#1[illegible]01-172 St 481-2786* — Happy Hour all week 2 [illegible] pm **Fri & Sat** Live [illegible]

LIVEWIRE BAR *1163 Knottwood Rd 440-[illegible]* — **Wed** Rock n Roll Trivia **Thu** - **Sat** DJ [illegible] **Sun** [illegible]

MEZZA LUNA *10238-104 St 423-LUNA* - **Wed & Thu** Free Latin dance lessons 9 - 11 pm **Fri** Advanced salsa lessons **Fri & Sat** Orquesta Energia

NEWCASTLE PUB & GRILL 6108-90 Ave 490-1999 - **Fri & Sat** DJ EZC

THE NEW RUM *Phase II WEM 486-9494* **Thu** Urban Substance **Fri & Sat** Top 40 **Sun** [illegible]

NIKKI DIAMONDS [illegible] 3006 - [illegible]

THE ONE ON WHYTE [illegible] 7699 - **Fri & Sat** [illegible] **Sun** Hospitality, house, [illegible]

OVERTIME BROILER & TAPROOM *10304-111 St 423-[illegible]* **Thu** Extreme Thursdays feature cheap drinks & cool music.

PEPPERS *111 Ave & St Albert Tr. 451-[illegible]* **Tue** Requests w. Wyld Stallions **Wed** W[illegible] night **Fri & Sat** Live music

POWERPLANT *U of A Campus, 4[illegible]* **Mon** Universal Music prize giveaways **Fri** [illegible] **Sat** [illegible]

Tix ON THE SQUARE
THIS WEEK:
Chris Smither
Full Moon Folk Club
Concert of Music by Franz Schubert & Robert Schumann
Unplugged...And Powerless
Sven BLVD
Jez Lowe
Northern Lights Folk Club
Cow-Boy Poetre
420-1757
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GET SWEATY!
NONE OF THE ABOVE
877-624-5378
Use your credit card to respond to ads!

Jesse & Chris, French & Brit pop, mod

PUCKS *11845 Wayne Gretzky Dr S, 471-1231* — **Fri** Top 40 80s & Rock & Roll. Ladies specials, cool atmosphere. The newest club on the block **Sat** Hockey Night closest club to the action, big screen TV's, drink specials **Sun** Pool Tournament opens 2 pm tournament start 3 pm double knockout, cash prizes, drink specials all day

RACK EM BILLIARDS URBAN DANCE LOUNGE *10131-97 St 474-7322* — **Fri & Sat** house, trance, R&B beats DJ Venus & guests

RATT *7th Floor SUB bldg U of A Campus* — **Sat** Athletes night w/ DJ Kriegs

RED'S *WEM 481-6420* — **Mon** All you can bowl 9 pm **Tue** Toonie Tuesday **Wed** Casino bowl cash prizes **Sun** Hypnotist show at 9 30

ROSARIO'S PUB & KARAOKE CENTRAL *11715-108 Ave 447-4727* — DJ Sociable live all week long **Mon** Monday Night Football (NTN & QB1) **Tue** Toonie Tuesdays (9 pm - 2 am) **Wed & Thu** Drink specials all night long **Fri & Sat** Pool Tournaments on 6 pool tables [illegible] **Sun** NFL QB1 all day long

RUM *Phase II WEM 486-9494* — **Thu** [illegible] specials **Fri** R&B dance [illegible] **Sat** [illegible] Table **Sun** Industry night Jodoeba

RUNWAY NIGHTSPOT [illegible]*c Inn 986-4018* **Wed** — **Sat** DJ Vinc[illegible]

RHYTHM & BREWS [illegible]*2 Ave* — **Sat** Classic Rock night

SCOLARS PUB *11113-87 Ave* — **Mon** Frat night **Wed** Draught special **Sun** Rock trivia

SCRUFFY MURPHY'S IRISH PUB *Whitemud Crossing 485-1717* — **Thu** Half-price drinks 9 [illegible] **Tue** [illegible] **Wed** [illegible]

SELINA'S [illegible] 481-[illegible] **Wed** [illegible] **Fri** [illegible] **Sat** [illegible]

SMOK'N JOE'S 615 Hermitage Rd 476-[illegible] **Wed** Retro Nite, **Thu** Ladies Nite **Fri** Stop Watch Nite **Sat** Free cash give-a-way, $100 six-[illegible] **Sun** [illegible]

THE STANDARD [illegible] *438-CLUB* — **Wed** [illegible] Delano **Thu** [illegible] **Fri** [illegible] **Sat** [illegible] Mix [illegible]

STOLLI'S [illegible]-2293 — **Sun** - **Mon** [illegible] R & B top 40, retro [illegible]

STONEHOUSE PUB *11026 Jasper Ave 420-[illegible]48* — **Fri & Sat** DJ C[illegible]

SUITE 69 [illegible]69 **Wed** - **Sat** [illegible]

TONIC AFTER DARK [illegible] **Fri** [illegible] **Sat** [illegible] Urban Metropolis [illegible]

URBAN LOUNGE *811*[illegible] **Tue** Salsa & [illegible] dance lessons at 8 pm

WEISERS LOUNGE *957 Fir St Sherwood [illegible]3939* — **Tue** Latin night **Fri** Classic [illegible] **Sat** 3 pm Live music jam **Thu Fri & Sat** DJ Dino, large dance floor Top 40

WOOLY BULLY'S *8230 Gateway Blvd, 435-886* -- **Mon** - **Sat** Food & drink specials

COUNTRY

COOK COUNTY SALOON *8010-103 St., 432-COOK (2665)* — **Wed** Kickin' karaoke **Thu** Classic country **Fri & Sat** DJ Gary Take your chances on the mechanical bull!

COWBOYS COUNTRY SALOON *10180-180 St., 481-8739* -- Country/Top 40 Music, dress code in effect. $5 cover charge **Tue** Western Canada's #1 Ladies Night featuring exotic male entertainers, topless waiters, drink specials, NC for ladies before 10 30 pm, NC for all restaurant/hospitality staff **Thu** drink specials **Fri** Student/College Night Out, drink specials **Sat** Edmonton's Biggest Weekend Celebration

DUSTERS PUB *6402-118 Ave, 474-5554* — **Wed** Name That Tune **Fri & Sat** Dustkickers

FATBOYZ PUB *6104-104 St, 437-3633* — **Thu** Wing night **Fri** Live entertainment

J.J'S PUB *13160-118 Ave., 451-9180* — **Fri & Sat** Live entertainment

LONGRIDERS SALOON 11733-78 St., 479-7400 — Open **Wed - Fri** @ 5 pm **Sat** @ 2 pm

NEW WEST TAVERN *15025-111 Ave., 489-2511* — Country & honky tonk

RATTLESNAKE SALOON *9261-34 Ave, 438-8878* — **Tue** Free country dance lesson w/ Leon Klatt happy hour all night **Wed** Happy hour all night **Thu** Free country dance lessons w/ Leon Klatt **Thu, Fri & Sat** Ladies night specials live entertainment Hours Tue – Sat, 5 – 2 am

WILD WEST SALOON *12912-50 St., 476-3388* – **Wed** Free beginners dance lessons 8 - 9:30 pm **Thu** Free intermediate dance lessons 7:30 - 9 30 pm

OPEN STAGE

THURSDAY

BACKDRAUGHT PUB *8307-99 St, 430-9200* - Open mic at 8 pm, hosted by Leona Burkley

BACKSTAGE TAP & GRILL *12536-137 Ave., 4[illegible]83* — Open jamat 8 pm, no cover

THE BLIND DUCK *10416-118 Ave., 479-7193* — Open stage hosted by Loren Burnstick, 9:30 pm - close

BUDS LOUNGE *St Albert, 458-3826* — Open stage 8pm - 11pm

DUSTER'S PUB *6402-118 Ave., 474-5554 or 479-0997* — Open stage 9 pm, hosted by Brian Petch

EASTBOUND EATERY *11248-104 Ave.* — Jazz session 8 pm hosted by Blake Kinley

THE GRINDER *10957-124 St, 453-1709* — Open stage 9 pm, hosted by Chili-D-Fiddy

J & R BAR *4003-106 St., 436-4403* — Open Stage 8 30 pm hosted by The Poster Boys

J.J.'S PUB *118 Ave St Albert Tr, 489-7462* — Open Stage hosted by Enrique

JUGS PUB *7450-82 Ave, 465-4046* — Open mic night

NAKED CYBER CAFE & ESPRESSO BAR *10354 Jasper Ave., 425-9730* — Open stage 8 pm, bring your own instruments, poetry etc

PLEASANTVIEW HALL *10860-57 Ave* — Jam session 7 pm, hosted by the Wild Rose Old Tyme Fiddlers Association Info 433-2815

ST THOMAS COFFEE HOUSE *44 St Thomas St, St Albert, 458-8225* — First Thu of every month open stage and jam 7:30 - 10:30 pm hosted by Jim & Penny

FRIDAY

ESPRESSO STATION *4707-49 Ave (across from the 7/11), Stony Plain, 963-6635* — 7 - 10 pm, hosted by Shenta & Karla

GOBBLE GOBBLE *12831 Fort Rd.* — 8 pm - 1 am hosted by Jay

WOODCROFT HALL *13915-115 Ave.* — 7:30 pm hosted by the Uptown Folk Club

SATURDAY

BACKSTAGE TAP & GRILL *12536-137 Ave., 457-5483* — Open jam6 –10 pm.

BELLA BEANS *13236-118 Ave, 454-2211* — Acoustic open stage, 7 30-10 pm

BLIND PIG PUB *St Albert* — 3:30 pm Hosted by the Brothers of Soul

BLUES ON WHYTE *10329-82 Ave., 439-5058* — Blues jam 3 - 8.30 pm

CHIMMY'S *8318-144 Ave. 478-1770* — Open stage jams 3 - 7 pm.

JASPER PLACE HOTEL *15303 Stony Plain Rd, 489-[illegible]* — Open Stage 3 - 6 pm

NEW WEST TAVERN *1[illegible]1 Ave & 151 St* — Afternoon jam session at 3 pm

ROSIE'S BAR AND GRILL *10315-124 St, 482-[illegible]60* - Open blues & country jam 5 30 - 9 30 pm

SUNDAY

BLIND PIG PUB *St Albert 418-6332* - Afternoon jam w/ Carmen

BLUE CHICAGO *142003-Stony Plain Rd., 451-1402* — Open stage, 8 pm, everyone Welcome

CARGO & JAMES TEA SHOPPE *10634-82 Ave.* — Open Stage 7 – 10 pm hosted by Bob Robichaud.

FILTHY MCNASTY'S *10511-82 Ave. (upstairs), 437-7489* — Free jam hosted by Mike Caton, 9 pm

MOUNT ROYAL HOTEL *10220-96 St., 480-6444* — Open Stage hosted by Bruce Fox, 3 – 7 pm

NEWCASTLE PUB & GRILL *6108-90 Ave, 490-1999* — Open Stage w/ Willie James & Crawdad, 2:30 – 5:30 pm

NEW ORLEANZ BLUES & JAZZ *15347 Stony Plain Rd, 484-2602* — Singer/Songwriter open stage, 7 - 9 pm

O'BYRNES IRISH PUB *10616-82 Ave., 414-6766* — Open Stage hosted by Joe Bird, 9 pm

RED STRAP MARKET *10305-97 St., 497-2211* — Drop in venue for musicians, 2 – 4 pm.

ROSEBOWL *10111-117 St. 482 2589* — Jam w/ Swampfloers 9:30 pm

WUNDERBAR *8120-101 St., 436-2286* — Open stage w/ Rob Jarvis & Tyler Buchan 9 pm

MONDAY

BLIND PIG PUB *St. Albert, 418-6332* —

LB'S PUB *23 Akins Dr., St. Albert, 460-9100* — 9 pm – 2 am w/ Johnny B.

SIDETRACK CAFE *10333-124 St, 421-1326* — Every Mon, 8:30 pm featuring Ben Spencer, NC

TUESDAY

BLIND PIG PUB *St Albert, 418-6332* — Evening jam w/ Mark

THE DRUID *11606 Jasper Ave., 454-9928* — Chris Wynters hosts open stage at 9 pm.

LEGENDS PUB *6104-172 St., 481-2786* — Open jam night

SECOND CUP *Churchill Square* — 7:30 pm hosted by Ron Taylor.

YARDBIRD SUITE *10203-86 Ave., 432-0428* — Jam sessions 9 pm.

WEDNESDAY

ATLANTIC TRAP & GILL *7704-104 St., 432-4611* — Open mic 9 pm, hosted by Duff

BLIND PIG PUB *St Albert Tr, 432-3606* — Country open stage w/ Randy J Martin & Danita Lynn

BUDS LOUNGE *Grandin Plaza, St. Albert, 458-3826* — Acoustic jam 8 pm.

THE LOCKER ROOM *10209-100 Ave.* — Open Stage for comedians & musicians

PLEASANTVIEW HALL *10860-57 Ave.* — Bluegrass jam session 7 30 pm hosted by the Northern Bluegrass Circle Music Society. Info: 434-5997

ROSSDALE COMMUNITY HALL *10135-96 Ave* — Little Flower open stage 8 - 11 pm, hosted by Brian Gregg Info 429-3624 or www.ecn.ab.ca/~bgbg/flower.html

ROYAL CANADIAN BRANCH *10220-156 St* — Open stage jam, 9 pm w/ The Díno Dominelli Hot Five

VICTORY LOUNGE *10030-102 St.* — Jam/open stage, guest hosts.

CONCERTS

ALEXISONFIRE — **Thu, Apr 14**, Red's (WEM) w/ Rise Against & The Fullblast. Tickets $23.50 from TM

AC FUNDRAISER — **Fri, Apr 1**, Queen Alexandra Hall (10425 University Ave.) Feat. MoreBadNews, Brother Voodoo, Blazinf Violets & more Tickets $5 at the door

BRASS EXPLOSION — **Fri, Apr 1**, Winspear Centre. Feat. Brighouse & Rastrick Brass Band. Tickets $35 - $60

BUTTERFIELD & GRIMM — **Sat, Apr 16**, 8 pm, Festival Place Tickets $30, call 429-1000.

CHRIS SMITHER — **Fri, Apr 1**, St. Basil's Centre (10819-71 Ave.) Tickets $15 - $17 from TIX.

DAVIS SHOWCASE — **Sun, Apr 3**, 2 pm, Winspear Centre. Feat Edwin Outwater, Karen Gomyo & Nora Bumanis. Tickets $21 - $46 from WIN

THE DONNAS — **Wed, Apr 20**, Starlite Room (10030-102 St.) Tickets $18 from TM.

FIELD OF CLOTH OF GOLD — **Sun, Apr 10**, 3 pm St Andrews Church (9915-148 St) Feat The Edmonton Recorder Society & The Edmonton Renaissance Singers Tickets $8 - $12

FRED EAGLESMITH — **Fri, May 6**, 8 pm, St. Basil's Centre (10819-71 Ave) W/ The Flying Squirrel Revue Tickets $25 from TIX

GREENWOOD SINGERS — **Fri Apr 15**, 8 pm, All Saints Cathedral (10035-103 St.) Ticke $14 - $16 from TIX.

JEZ LOWE — **Sun, Apr 3**, 8 pm, Queen Alexandra Hall (10425 University Ave. Tick $15 - $17 at the door.

JOEL PLASKETT & PETER ELKAS — Fri 1, New City (10081 Jasper Ave.) Tickets able soon

LOS HOMBRES CALIENTES — **Sat, Apr 2** pm, Winspear centre. Tickets from WIN

MOTLEY CRUE — **Sat, Apr 2**, Rexall Pla Tickets from TM

THE NORTHERN PIKES — **Sat, Mar 26** Festival Place (Sherwood Park) Tickets $2 $24 from FES

PRESERVATION HALL JAZZ BAND — Thu **Mar 31**, 8 pm, Citadel Theatre. Tickets $3 $39 from CIT

PURBAYAN CHATTERJEE — **Sat, Apr 9**, 7 pm, Faculte St. Jean (8406-91 St.) W/ Shubhankar Banerjee. Tickets $14 - $18 TIX

QUEENS OF THE STONE AGE — **Mon**, Apr Red's (WEM) w/ Eagles Of Death Metal Tickets $32.50 from TM.

RAJATON — **Tue, Apr 12**, 8 pm, Winspea Centre. Tickets from WIN

RANDALL MCLEOD — **Sat, Apr 2, 2 pm** Multicultural Centre (5411-51 St. Stony W/ Sarah. Tickets & info. 963-4910

ROBBINS LIGHTER CLASSICS — **Thu** M **31**, Winspear Centre. Legends & Variatio feat. The ESO, Edwin Outwater & Marina Hoover. Tickets from WIN

THE RICHARD EATON SINGERS — **Sat** 5:30 pm, Polish Hall (10960-104 St.) Tick $25, call 428-3737

SCHUBERT & SCHUMANN — **Fri, Apr 1** pm, All Saints Cathedral (10035-103) Feat Dawn Sadoway, John Mahon & Jeremy Spurgeon. Tickets$10 - $15 from TIX

STRAPPING YOUNG LAD — **Tue, Apr 5** Starlite Room (10030-102 St.) w/ The Ag Scene, Misery Signals & Reflux. Tickets $ from TM X

SVEN BLVD — **Sat, Apr 2**, 7:30 pm, Prov Museum (12845-102 Ave.) Tickets $10 - at the door.

TWO PIANOS, FOUR HANDS — **Sat**, Apr pm, Convocation Hall (U of A) Feat. Patri Tao & Jacques Despres. Tickets $15 - $ from TIX

THE WAYBACKS — **Thu, Apr 7**, 7:30 pm Arden Theatre (St. Albert) Tickets $22 50 459-1542.

THE WEAKERTHANS — **Thu, Apr 21**, Powerplant (U of A Campus) w/ The Constantines Tickets $17 from the Powerplant

WEDNESDAYS AT NOON — **Mar 31**, McDougall United Church (101 St. & Jasp Ave.) Feat. Harlan Green & Roxanne Cla

LIVE COMEDY

THE COMEDY FACTORY *408-3414 Gatew Blv.* — **Until Sat** Lamont Ferguson. Showtimes:Thu and Fri, 8:30 pm, Sat 8pm and 10:30 pm. Info: 469-4999 or www.th comedyfactory.com.

THE COMIC STRIP *Bourbon Street, WEM 483-5999* — **Thu** – **Sun** Mitch Fatel Sun Sheldon Casavant.

DARIEN'S COCKTAILS & FINE FOOD 55 *Calgary Tr. South, 439-8675* — Pro/Am comedy every **Thu**, 9 pm

FARGOS WHYTE AVE *10307-82 Ave., 43 4526* — Every **Sun**, 9 pm Laugh A Lot Comedy.

IMPROV WORKSHOPS FOR THE FOOL *Rapid Fire Theatre, 10920-88 Ave.* — Jo Rapid Fire Theatre's improvisers in an en taining and educational improv theatre w shop. Classes offered weekly in one-mon sessions Beginner classes on **Wed**, 7 - 9 pm, advanced classes on **Tue** 7 - 9:30 p Fee: $75 + gst. Info: 448-0695 or www. firetheatre.com._

LEGENDS PUB *#105, 6101-172 St., 481-* — Every **Mon**, Yuk Yuk's comedy tour

WUNDERBAR HOFBRAUHAUS *8120-101 436-2286* — Every **Fri**, 8:30 pm: Sergio Giorgini presents The Lederhoosers Supe Comedy Dryhump feat The Bratwurst Bo

YUK YUKS *66 St & 137 Ave Londonde Mall* — Call 481 - YUKS for reservations

EXHIBITS

ALBERTA CRAFT COUNCIL *10186-106 488-5900* — **Until Apr 2**. *Body Orname West* jewelry by Western Canadian art Hours Mon - Sat, 10 am - 5:00 pm E-m acc@albertacraft.ab.ca.

ART BEAT GALLERY *26 St Anne Street Albert, 459-3679* — **Mar**. *Backlane Blue*

Mitch Fatel performs at the Comic Strip. See Live Comedy.

ther Hues, oil paintings by Kari Dulce pening reception Mar 19, noon. Info: ww artbeat ab ca

RTS HABITAT *10217-106 St 428-2787* **lar** *Beyond Olympia The Art, it is a hanging* works by Iva Janiga, Jon Izzard & ore Open house exhibit every **Thu**, 5 – 8 pm fo www.artshab com

RTS & SCIENCE BY MARCE & MARCE — eaturing dimensional paintings by Brenda larce By appointment, *435-5838*

ANYAN TREE GALLERY *10336-107 St., 425-727* — Featuring contemporary South Asian tworks furniture, jewelry and more. Info: fo@banyantreegallery.ca

ENTRE D'ARTS VISUELS DE L'ALBERTA *103-95 Ave., 461-3427* — **Until Apr 6**. Group how feat works by gallery artists

HACHKAS *8118-100 St, 432-9444* — Info: hachkas@telusplanet net

HRISTL BERGSTROM'S RED GALLERY *621-82 Ave* — View the web site at www redgallery.com. Hours: Mon — Fri, 11 m - 5 pm; Sat by appointment, 439-8210.

OLLECTIV ART & DESIGN SHOP *6507-112 Ave 491-0002* — Hours Wed-Fri 12 – 8 pm at 10 am – 6 pm, Sun 12 - 4 pm

RAFTMAN'S COVE *Westmount Shopping Centre 454-2656* — Tole Painting and ictorian Music Boxes by Bev Runolfson.

ESTINA GALLERY *10727-124 St, 488-8720* — Hours Wed - Sat, 11 am – 5 pm.

IXON GALLERIES *10316-124 St.*, — Inuit arving and drawings from Iqaluit, traditional hinese scrolls by Professor Fan Yunan, Kui u and Xuelin Lio from China, nine works rom Russia rare etchings by Norval Morriseau and more Hours: Tues - Sat, 10 am 5 pm Thu 9 pm.

OUGLAS UDELL GALLERY *10332-124 St., 188-4445*

DMONTON ART GALLERY *2 Sir Winston Churchill Square 422 6223* — **Until May 8** *Re Building the World*, works by seven Canadian artists exploring domestic architecture **Until May 8** *David Janzen Observances* Paintings of Surveillance Cameras **Until May 29** *Masterworks 19the Century French Realism from the National Gallery of Canada* **Until May 8** *James Dowe [illegible] for Architecture* **Children s Gallery Until Jan 2005** *Tir-Na-Nog Forever Young*, by Yardley-Jones Hours Tues Wed & Fri, 10 30 am — 5 pm Thu, 10 30 am - 8 pm Sat Sun & holidays 11 am - 5 pm Info www edmontonartgallery com

LECTRUM GALLERY *12419 Stony Plain Rd 182-1402* **Until Dec 2005** *Collection 2005* works by 19 artists on rotation monthly Hours Tue by appntmnt only Wed – Fri 10 am - 5 30 pm Sat 10 am - 4 pm closed long weekends

XTENSION CENTRE GALLERY *2nd Fl 8303 112 St 492 3034* Hours 8 30 am 8 pm Mon - Fri 9 am noon Sat Info 492-3034

AB GALLERY *1 Fine Arts Building, U of A Campus* - **Until Apr 2** Alcuin Awards for Excellence in Book Design **Until Apr 2** *Enunciated Murmurs* print works by Tonia Bonnell Hours Tues - Fri 10 am 5 pm Sat 2 – 5 pm.

FORT DOOR *10308-81 Ave., 432-7535* — **Mar** Carvings by Telotyna Tufting by J Westasticoot Hours Mon - Wed, 10 am - 6 pm, Thu & Fri, 10 am - 9 pm, Sat, 10 am - 6 pm, Sun, 12 - 5 pm

FRINGE GALLERY *10516-Whyte Ave, 432-0240*

FRONT GALLERY *12312 Jasper Ave, 488-2952* — Hours. Tues – Sat, 10 am – 5 pm

HARCOURT HOUSE GALLERY *3rd floor, 10215-112 St, 426-4180* — **Front room gallery** *Seasonings* Works by Gerald St Maur. Upcoming courses: Every Mon **until Apr 11**, Figurative Drawing with Cynthia Gardiner, MFA. Every Thu **until Mar 31**. Painting Today with Duncan Johnson, MFA Info harcourt@telusplanet net or 426-4180

JOHNSON GALLERY *7711-85 St, 465-6171* — **Mar**: Works by Yardley Jones, Linda Nelson, Meta Ranger & more Hours: Mon – Fri 9 am – 5:30 pm. Sat 9 am – 5 pm.

LANDO GALLERY *11130-105 Ave., 990-1161* — **Mar**: *Introduction*, works by Orhan Coplu *Poetry*, works by Ruby Mah *Images* works by Richard Wear. Hours Mon - Fri, 10 am – 5:30 pm & Sat, 10 am – 4:30 pm, Sun by appointment. Visit www landogallery.com for info

LATITUDE 53 *10248-106 St. 423-5353* — Info. www latitude53 org

LITTLE CHURCH GALLERY *Box 3511, Spruce Grove., 962-0664* —

MCMULLEN GALLERY *8440-112 St., 407-7152* — Hours: Mon – Fri, 10 am – 8 pm: Sat & Sun, 1 – 8 pm. Admission: Free

MODERN EYES GALLERY & GIFT *Downtown (in the same building as Ric's Grill) St Albert. 459-9102* — Carrying works by painters Graham Flatt, Ian Sheldon, Georgia Graham, Lorraine Oberg, sculptures by Roy Leadbeater, Delayne Corbett, and Fred Oberg Maggie Walt Jewelry, Antique furniture Kitras glass, Mogador, Sealed with a Kiss 10% off Open edition framed prints up to 40% off. Hours: Tues - Sat, 10 am - 5 pm

MULTICULTURAL PUBLIC ART GALLERY *5411-51 St., Stony Plain* — **Until Apr 5** Still life paintings by Robert Nichols. Wall Sculptures by Pierre Olberg. Opening reception Mar 20, 1 pm. Hours: Daily, 10 am - 4 pm, Sun 10 am – 6 30 pm Info 963-2777

MURUNGO GALLERY *10614-124 St* — Info: www murungogallery ca

MUSÉE HÉRITAGE MUSEUM *5 St Anne St., St Albert 459-1528* — Hours Mon - Sat, 10 am - 5 pm & Sun 1 5 pm Admission Suggested donation of $2

NINA HAGGERTY CENTRE *9702-111 Ave 474-7611* — **Until Apr 23** *Path of Promise* Photos by the Tibetan Nuns Project Info 474 7611

THE ODYSSIUM *(AKA Edmonton's Space & Science Centre 11211 142 St 451 3344* — Permanent exhibits *The Body Fantastic, Mystery Avenue The Greens House Space Place Discoveryland & Omnidome* the Explorer Gallery Syncrude Science Stage Science Der[illegible] [illegible] Electricity What Puts The F[illegible] [illegible] Info 451-3344 www odyssium com

ORTONA GALLERY *9722-102 St, 439-6943* — Hours Sat & Sun, 12 – 5 pm

PICTURE THIS *959 Ordze Rd, Sherwood Park on Wye Road, 467-3038* — Originals by Joan Healey Gregg Johnson, Ellenor Cleland and Bern Will Brown, metal sculpture by Rogelio Menz Info www picturethisgallery com

P.I.T.S. GALLERY *10340-102 Ave Lower level* — Hours: Tue – Sat 10 am – 5 30 pm

PROFILES PUBLIC ART GALLERY *19 Perron St, St Albert 460-4310* — **Until Apr 1** *Hidden Talents V* works by members of the St Albert Visual Arts Program **Apr 7 - 13** *There's Something About a Fat Quarter* [illegible] by Alberta Quilters Hours. Tue [illegible] 5 pm, Thu, 10 am – 8 pm

RED STRAP MARKET *10305-97 St, 497-221* — Featuring over 70 artists & artisans Hou[illegible] Tue – Sun, 11 am – 5 pm

ROWLES & COMPANY *10130-103 St., 426 4035* — Glass art by Mark Gibeau Jennifer Jacoby & Darren Peters [illegible] Rogelio Menz & Lynn Gra[illegible] Diane Sullivan Paintings by Aud[illegible] Pfannmulle & Elaine Tweedy Hotel MacDonald [illegible] Steve Mitts Scotia Place [illegible]roup show Hours Weekdays 9 am [illegible] pm

RUCKUS ON WHYTE *10351-82 Ave, 43[illegible] 0911* — Featuring works by local artists Hours Weekdays 12 – 7 pm Sat, 12 – 6 pm

SCOTT GALLERY *10411 124 St 488 3619* — **Apr 2 – 19** *Chinatown Tango Too* New mixed media works by Dick Der **Apr 2 – 19** *Borderline* new works by Marianne Watchel Hours Tues - Sat 10 am - 5 pm E-mail info@scottgallery or www scottgallery com

SERENDIPITY GALLERY *9860-90 Ave, 433 0388* — New oils by Rhonda Harder-Epp watercolours by Friedrich Pater R C A, ceramic masks by Maurice Lwambwa-Tshang collages by Sylvia Grist and new ceramics by Debra Demers-Bryan

SNAP GALLERY *Society of Northern Alberta Print Artists, 10309-97 St, 423-1492* — **Until Apr 30**: *Searching for Agua*, print works by Tomoyo Ihaya Hours Tues - Sat, Noon - 5 pm Info snap@snapartists com

SNOWBIRD GALLERY *West Edmonton Mall 444-1024* — Every **Sat**, 1 - 3 pm features an artist painting in the courtyard Works by Earl Cummins, Kari Duke, Jean Peters, Jim Vest Ken Brown, Don Sharpe, Yardley Jones and more. Jewelry by Honicka, glass by Lil Cadman, pottery by Nuboro Kubo and Donna Shymko

SPECTRUM ART GALLERY & STUDIO *11745 Jasper Ave, 482-6677* — New location on Jasper Ave presents a variety of artists

STANLEY A. MILNER LIBRARY *Main Foyer* —

STUDIO GALLERY *143 Grandin Park Plaza, St Albert, 460-5990* — **Until Apr 30** *Interpretations of Texture*, works by gallery artists Hours: Tues - Fri, 10 am - 5 pm, Sat, 10 am - 4 pm. By appointment 460-5990

TELUS CENTRE *U of A Campus* — Hours Mon – Fri, 7:30 am – 6 pm, Sat, 1 – 4 pm

THE VAAA GALLERY *3rd Floor, 10215-112 St. 421-1731* — **Until Apr 6**. *Journeys* fibre works by Anna Hergert, watercolours by Wilfred Yeuk Tin Chiu Info. visartaa@telusplanet net

VANDERLEELIE GALLERY *10183-112 St, 452-0286* — Hours: Tues – Sat 10am – 5:30pm

VISION IMAGES GALLERY *14224-Stony Plain Road.,*

WALTERDALE PLAYHOUSE 10322-83 Ave — **Until Apr 2** *A Celebration of Life*, Celtic fibre art by Cecile Jacobs.

WEST END GALLERY *12308 Jasper Ave., 488-4892*

WILDWOOD GALLERY *5410-50 St Wildwood 325-3904* — Features an eclectic collection of unique original works in metal, wood & clay Hours: 11 am – 5 pm daily

WORKS GALLERY *10155 Jasper Ave, Main Floor* — Info 426-2122 or www theworks ab.ca

ZIEGLER HUGHES GALLERY & SERENDIPITY FRAMING *9860-90 Ave. 433-0388* — *Anahuacalli Mexican Jewelry and Art* Works by Canadian and Mexican artists and artisans Hours Tues & Wed, 10 am - 6 pm; Thu & Fri, 10 am - 8 pm, Sat Noon - 8 pm, Sun & Mon, Noon - 5 pm

ZOCALO *10826-95 St., 428-0754* — **Hours**: Mon-Wed, 9 am – 6 pm, Thu – Fri, 9 am – 9 pm, Sun, 12 –5 pm.

DANCE

BULLA **Mar 30 & 31** [illegible] *St Albert* [illegible] presents [illegible] Cuban [illegible] featuring a dynamic cast of dancers & musicians Tickets $18 [illegible] $22 [illegible]

DANCE OF UNIVERSAL PEACE [illegible] 2nd & 4th **Mon** of each month [illegible] 30 pm *Riverdale Hall, 9231-100 Ave* Info Call: 467 1285

EVENING OF BELLY DANCE — **Sat Apr 2**, 6 pm, Dutch Club (13312-142 St) Belly Dance & Arabic Dance hors d'oeuvres & more Tickets $20 call 903-7418

FLAMENCO SHOW — **Sun Apr 10**, 4 pm Provincial Museum (12845-102 Ave Performance by the Pedro Guasp Dancers Tickets $11 - $12 at the door

OUMI OUMI HIZZI — **Sat, Apr 9** 8 pm Provincial Museum (12845-102 Ave) middle Eastern dance recital presented by Aldiya Dance Tickets $10 - $15 at the door Info [illegible]

RODA DE CAPOEIRA [illegible] **Sat** [illegible] *Capoeira Academy 1054*[illegible] *3500* A free performa[illegible] martial arts & [illegible] slaves Info www capoeiraedmonton ca

SATURDAY NIGHT SALSA — **Apr 9 & 30 May 14 & 28, Jun 11 & 25**, 8 pm Alex Taylor Gym 19321 Jasper Ave Begin[illegible] Salsaddiction Dance Adm[illegible]

QUEER

INSIDE/OUT *U of A Campus* — A campus based organization for LGBTQ faculty graduates academic & staff Straight allies are also welcome Monthly meetings [illegible] wells@ualberta ca or mwonham@ualberta ca

PRIDE CENTRE *345 9912-106 S*[illegible] GLBTQ drop in counseling [illegible] psychologist and socia[illegible] [illegible] visit www pridecentreofedmonton org

TENNIS ANYONE? — Weekly Gay & Lesbian recreational / competitive tennis group If interested contact Jennifer 432-2023 or Greg 919-0192

THURSDAY

BI-SEXUAL WOMEN S COFFEE GROUP — Second Thu each month 7 30pm A social group for bi-curious and bi-sexual women More info bwcoffeegroup@yahoo ca

GAYWIRE *CJSR 88 5* — 6 pm Edmonton's only radio show about gay, lesbian, bisexual and transgendered lives Featuring news, local and international features and community events

ILLUSIONS SOCIAL CLUB *#45, 9912-106 St* — Second Thu of each month A social/support group for cross-dressers, transsexuals & other transgendered individuals Info 964-8399 or illusionsx42@yahoo com

MAKING WAVES SWIMMING CLUB Recreational and competitive swimming with coaching. Beginners encouraged to participate Practices every Tue & Thu. Socializing after practice. Info. http://www.geocities.com/makingwaves_edm

SATURDAY

AGAPE *Education faculty, U of A Campus* — Focus group on sex and gender differences in education & culture Pre-service & practicing teachers, as well as community members welcome Email andre grace@ualberta ca for Agape events schedule

[illegible] *[illegible] Saint-Jean, 8406-91 St Room 3-18* — Every third and fourth Sat of the month 9 am – 5 pm An organization for the emancipation and autonomy of African Women through programs on economy, community radio and community health Offers training on HIV-AIDS prevention, treatment and harm reduction in French English and other African languages Admission free for members membership $10 Call 490 [illegible] to register

NORTHERN CHAPS [illegible]

NORTHERN TITANS GLBT BOWLING LEAGUE [illegible] $15 per person Info Peter 465-1075

YOUTH UNDERSTANDING YOUTH *#45, 9912-106 St* — Every Sat, 7 - 9 pm Providing a [illegible] [illegible]ves and others in a safe supportive and caring environment Info http //members shaw ca/y[illegible]

SUNDAY

ALBERTA P-FLAG FAITH SOCIETY *Church, 12116-102 Ave* [illegible] welcome

ARCTIC FRONTRUNNERS — 11 am A group of gay and lesbian runners meets Sun mornings and hits the river valle[illegible] [illegible] welcome Our runs [illegible]

LAMBDA CHRISTIAN COMMUNITY CHURCH *[illegible] United Church 11148* [illegible] provides a safe and healing space [illegible]'s gay lesbian bisexual transgender heterosexual Christians & their friends All denominations faiths welcome Worship at [illegible] pm Sun Info 887-8611 o lambdachurch@shaw ca

MEN TALKING WITH PRIDE *#45, 9912-106 St* — A safe supportive & confidential discussion [illegible]cusing on all gay related issues For [illegible]ing out Free meeting every Sun 7 pm Call 488-3234 or talking [illegible]

SOUTHMINSTER STEINHAUER UNITED CHURCH *10740 19 Ave* — 10 am Welcomes people of all sexual orientations Info 987 4974

SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence of all www spirituallivingcentre com 98[illegible]

MONDAY

BADMINTON LEAGUE The badminton season is now finished but will start up again in Sept The group still meets on a monthly ba[illegible] social/sports Info cwbyteddy@shaw [illegible] 918-4295

TUESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Join us on the second Tues of every month for drinks munchies & conversation For info call 422-6207

FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON *10086 MacDonald Dr* — 7:15 pm A church for all people Info. 429-2321

GROUP MOVIE NIGHT Phone to find out what movie, when to meet and where Join us for coffee afterwards, too Cost Free for 2 members plus theatre costs Info 454-0313

MAKING WAVES SWIMMING CLUB Recreational and competitive swimming with coaching Beginners encouraged to participate. Practices every Tue & Thu Socialization after practices

FREE STUFF

This is what you need to do: Call our hotline, 430-9043, between 1 and 1 15 p m on Friday, indicate which of the prizes listed below you'll be vying for and give our **FREE STUFF** operator the correct answer If you reach our answering machine hang up and try again. You may not win FREE STUFF by leaving messages on our voice mail or sending faxes to the SEE office or if you have won in the last 30 days.

FREE STUFF

Prize A double guest pass to see *World's Best Commercials* at the Garneau Theatre

Skill testing question. Which cereal brand's ad campaign is responsible for the phrase "Breakfast of Champions"?

Prize A double guest pass to see *The Merchant Of Venice*, or *Born Into Brothels* at the Princess Theatre

Skill testing question. Who played the role of Portia in Challis Sanderson's silent film *The Merchant of Venice*? What year was this film made?

Info http://www.geocities.com/making- [illegible]

OUTREACH *Heritage Room Athabasca Hall, U of A Campus* — 5 pm U of A based group for gay, lesbian, bisexual transgendered and straight but friendly students, staff and faculty (Open to the community, not just U of A) Info www.ualberta.ca/~outreach, outreach@ualberta [illegible]

PFLAG/T *#45 9912 106 St.* — 7:30 pm Support meeting every third Tues of the month for parents, families and friends, of lesbians [illegible] gendered people Info 462 [illegible]

TRANSSEXUAL TRANSGENDER SUPPORT GROUP [illegible] *eau United Church meeting room* [illegible] 30 — 9:30 pm Last Tue [illegible] e Spirit North an educa- [illegible] up for trans-identified & [illegible] nfo 406-4134 or email [illegible]

WEDNESDAY

[illegible] cial and support g [illegible] last Wed of every month. Friendly and accepting Info 488 [illegible]

FREE-TO-BE VOLLEYBALL *Oliver School* [illegible] [illegible] play for all ages [illegible]

GMCC [illegible] Men's Outreach crew Eve [illegible] kshops, self [illegible]

[illegible]

STEAMERS *8608 Jasper Ave.*, 4 [illegible]

STEAMWORKS *11745 Jasper* [illegible]

THEATRE

[illegible] Apr [illegible] 10 [illegible]

[illegible] Until Apr 9 8 pm matinee Sun [illegible] Farquhar [illegible]

[illegible] POETRY *La Cite Francophone* [illegible] Apr 7 10 & 14-17 [illegible] ether by fate Presented [illegible] Tickets $14 $19 from TIX

THE CRIPPLE OF INISHMAAN *Wallenlair Playhouse 10322 83 Ave* — **Until Apr 9** [illegible] black comedy about a [illegible] mmunity where 'Cripp [illegible] ake things up Tickets $ [illegible]

[illegible] gh May 30, 8 pm The [illegible] live improvised [illegible] the Middle Ages a time [illegible] was sinful and [illegible]

THE KING & I *City Life Christian Centre 5216-50 Ave Leduc* — **Apr 8 & 9** 7 pm **Apr 10** 3 [illegible] Academy presents a perfor- [illegible] gers & Hammerstein's master- [illegible]

A NIGHT OF VAUDEVILLE *Varscona Theatre 10329-83 Ave* — **Sat Apr 2** 8 pm. The Elizabeth Sterling Haynes Committee presents a variety night feat The Pantolunatics Glen Nelson Celina Stachow & many more Tickets [illegible]

SUMMER OF MY AMAZING LUCK *Roxy Theatre, 10708-124 St. 453-2440* — **Apr 7 – 24 Tue – Sat**, 8 pm **Sun** 2 pm: Theatre [illegible]

VANYA [illegible] Until Apr 10 [illegible] directed by Bob Baker Tickets $ [illegible]

MEETINGS

ADHD SUPPORT *Glenrose Hospital, 10230-111 Ave.* — Every first & third **Tue**. TADA/CH A D D hosts an adult support meeting for attentional disorders. Info 406-5212

TOASTMASTERS *Kings College, 9125-50 St.* — Public speaking group meets every **Tue**, 7 30 pm Info 438-8362

CHRISTOPHER LEADERSHIP COURSE — Non profit organization that offers effective public speaking courses Deal with nervousness, develop effective speaking skills, and explore leadership potential Info 468-6498

CRANKPOTS *Crankpots ceramic studio 10702-82 Ave., 414-1005* — "Happy Hour" free painting workshops **Mon - Thu**, 10 am – 2 pm

CSS WORKSHOPS *Catholic Social Services* [illegible] Call 420-6081 for info & registration

ENTHUSIASTIC SENIORS TOASTMASTERS *11113-113 St.* — **First & Third Tue** of each month, 1 30pm Become an effective and relaxed speaker Info 405-6408

FAVA WORKSHOP *Ortona Armoury 9722-102 St., 429-1671* — **Every Mon** 7 - 10 pm [illegible] Club screenwriters directors & [illegible] e for camera Call 429-1671 or visit FAVA ca

NORWOOD TOASTMASTERS CLUB *11150-82* [illegible] **Every Thu** [illegible] better speaking and presen- [illegible] ic leadership abilities [illegible] king listening and think- [illegible]

OPPORTUNITIES UNLIMITED NETWORKING GROUP [illegible] *Chamber of Commerce* [illegible] *10123-99 St* — **Every Fri**, 6 45 – 8 30 [illegible] ships and [illegible] Info 426 [illegible]

THE OUTSIDERS SUPPORT GROUP — **Every Wed**, 7 - 8 30 pm A support group for families and friends of loved ones who are incarcerated or on parole Providing emotional support, info and a place to share. Info. 471-1122

PARAGON TOASTMASTERS CLUB — **Every Thu** noon – 1 pm. Improve your listening thinking & speaking skills Dowtown location Info 431-2345 or 427-0552

SCREENWRITERS CIRCLE [illegible] *429-1671* — First **Tue** of every month, 7 30 pm [illegible] ed & budding screenwriters discuss [illegible] hare works-in-progress Call 429-1671 or visit FAVA ca

UPWARD BOUND TOASTMASTERS *[illegible] 06 St 10th floor* — Every **Wed**, 7 pm Improve your public speaking skills. Info 477-2613 www ecn ab ca

WEST END TOASTMASTER CLUB "COMMUNICATION AND LEADERSHIP" *10451-170 St., 2nd Floor [illegible] room* — **Every Tue**, 7 - 9 pm [illegible] munication involves listening skills, giving appropriate feedback and public speaking Join the friendly environment of personal progress and mutual support during two-hour weekly meetings Info 973-4011 ext 4672

YOUNG ADULTS MULTIPLE SCLEROSIS SUPPORT GROUP *Knox Metropolitan United Church 8307-109 St.* — Every third **Thu** of the [illegible] nton Chapter of the MS [illegible] s offering a support group for people [illegible] r 20s and 30s who have MS and for their family & friends Info 471 3034

YOUTH ANTI-RACISM PROJECT *U of A Education North 4-104* — A social justice group that presents anti-racism workshops to various audiences Free meeting every **Tue**, 6 [illegible]

ALT CINEMA

EDMONTON FILM SOCIETY *Provincial Museum Auditorium, 102 Ave & 128 St* — **Mon**, 8 pm. *Born Yesterday*. A comedy in which a domineering tycoon hires a tutor for his unschooled mistress Stars William Holden & Judy Holliday Admission: $5 general, $4 students/seniors $2 kids 12 & under Info: 439-5285 or thomas r@shaw.ca

METRO CINEMA *Zeidler Hall, Citadel Theatre, 9828-101A Ave., 425-9212* — **Thu & Fri**, 7 pm: *Halo* Justin Harp is a wounded man. He just lost his mother in a car accident that crippled his father, and now his little sister, Heaven, has run away. His world is crumbling before his eyes and there is nothing he can do to stop it But when he finds out Heaven has been [illegible] underground club [illegible] he's got to find her [illegible] She's the only hope he has left With the guidance of his old martial arts mentor, Frank, he is propelled on a journey into a dark underworld, sexy and sinister, mysterious and foreboding, to rescue his sister, his family, and the last of his hope. Rated 18A for substance abuse and brutal violence

Sat – Mon, 8 pm. *Los Angeles Plays Itself* *Los Angeles Plays Itself* is an epic meditation on the role of Los Angeles ("the most photographed city in the world") in the movies and the impact of the movie industry upon its own capital city – as well as a fascinating deconstruction of both movie-making and movie-going Filmmaker Thom Andersen, a life-long Angelino, works in a tradition pioneered by Jean-Luc Godard, Chris Marker and Agnes Varda His enthralling essay investigates '50s B-movies that use Los Angeles as the epitome of urban sleaze, science fiction classics that revel in destroying its tallest buildings, and film noirs that paint it the nation's capital for adultery and murder Ever think about why Los Angeles's modern architectural classics (by Neutra and Frank Lloyd Wright) are favoured housing for villains? It's a movie for anyone who loves (or hates) Los Angeles and who wonders what they may have missed by not spending more hours in the dark Admission. $8, $6 students/seniors Info www metrocinema org

THE ODYSSIUM *(AKA Edmonton's Space & Science Centre) 11211-142 St 451-3344* — Imax Theatre *Forces of Nature* Takes you as close as you dare to some of earth's most violent natural disasters, from earthquakes to volcanoes & tornadoes *Top Speed* Using a combination of innovative LF cinematography special effects, and computer-animated imagery, *Top Speed* is a dynamic montage of awe-inspiring individual performances and new technologies that graphically illustrate the science of speed *Shackleton's Antarctic Adventure* Tells the story of polar explorer Sir Ernest Shackleton's now legendary 1914 - 1916 British Imperial Trans-Atlantic Expedition, *Jane Goodall's Wild Chimpanzees, Bears, The Human Body, Amazon, Storm Chasers, Beavers & Magic of Flight*, Margaret Zeidler Star Theatre *Climate Change, Dance of Light, Alberta Skies II, Laser Colours of the World In My Backyard, Star Wonders, Sky Science & Laser Rock* Info & showtimes 451-3344, www odyssium com

WOMEN'S FILM FESTIVAL Rm 1-09, Business Bldg U of A, 492-2743 — **Wed 7pm** *Ikajurti, the helper Midwifery in the Canadian Arctic* Examines the role of the Inuit midwife & women's attempts to integrate traditional birthing practices with a modern hospital setting

Thu. 7 pm *Heroines: The photographic obsession of Lincoln Clarkes* An artistic immersion into the world of Lincoln Clarkes & his photographic obsession with addiction, prostitution & survival in Vancouver's downtown East-side.

Fri, 7 pm *The Naked Feminist*. Filmmaker Rona Achille challenges the mythology surrounding women in the porn industry by demonstrating that strong, inspirational women are found in all walks of life—including pornography

EVENTS

CREATIVE STITCHES & CRAFTING — **Apr 1 & 2**, 9 am, Northlands Sportex Bldg Stitching, quilting, crafts fabrics & more 9th Annual showcase of Western canadian fibre arts Free workshops & demos Tickets $8 - $15 Info. www [illegible] shows com

CYBERNAUGHTYKA — **Fri. Apr 1**, 8 pm Red Strap Market (10305-97 St.) A cabaret of experimental music, art & fashion All proceeds to HIV Edmonton Tickets $10 at the door

MUSEUMS

ALBERTA AVIATION MUSEUM *11410-Kingsway Ave., 451-1175* — Display of Edmonton's bush pilots, W W. II double-wide, double-long hangar. Hours. Daily, 10 am - 4 pm.

CITY OF EDMONTON ARCHIVES *10440-108 Ave., 496-8710* — More than 50,000 catalogued photographs and slides from the 1880s to the present. Two display galleries. Free admission Hours Weekdays, 8 30 am 4 30 pm

JOHN WALTER MUSEUM *496-8787.* — Admission is free donations gladly accepted Info www.edmonton.ca/johnwalter

LOYAL EDMONTON REGIMENT MILITARY MUSEUM *118 Prince of Wales Armouries Heritage Centre, 10440 108 Ave.* — Current exhibition: *The Battle of Ortona, Dec 1943* Displaying artifacts, photographs, documents, and texts on one of Canada's most important battles of World War II. Hours: Weekdays, 10 am - 4 pm.

MUSÉE HÉRITAGE MUSEUM *5 St. Anne St., St. Albert, 459-1528* — Hours: Mon - Sat, 10 am - 5 pm; & Sun, 1 - 5 pm. Admission: Suggested donation of $2. Info and registration 459-1528

PROVINCIAL MUSEUM OF ALBERTA *12845-102 Ave., 453-9100* — **Wild Alberta**: Urban ecology, scavengers. **Permanent Exhibitions** *The Syncrude Gallery of Aboriginal Culture* traces the extraordinary history of Alberta's Aboriginal peoples from the end of the Ice Age to the present day. *The Bug Room*: examine giant walking sticks, crawling cockroaches, stinging scorpions and tarantulas the size of dinner plates—live and up close! *The Natural History Gallery* explore some of the extraordinary changes the Alberta region has experienced, and see how these changes were written in the rocks. Info: 459-9100. Hours: Mon – Sun, 9 am - 5 pm. Ticket prices & Info: www.pma edmonton.ab ca

KIDS

ADVENTURE SUNDAYS *John Janzen Nature Centre, Fox Dr & Whitemud Dr.* — Every **Sun** 11 am – 4 pm. join a naturalist and explore a new theme with your family Each weekend features hands-on activities and projects for the whole family Admission: $1.75 adults, $1 50 youth/seniors, $1.25 children. Info. 496-8787 or www.edmonton ca/johnjanzen.

ARMY CADET RECRUITMENT *Progressive Academy, 13212-106 Ave* — Every **Wed**, 6.30 - 9 pm. Free sports, activities, camping, rifling, wall climbing and orienteering. For more information call Doug: 483-7985 or Jason 473-4500

ART-VENTURES *Profiles Public Art Gallery, 19 Perron St, St Albert, 460-4310* — Every third **Sat**, 1 - 4 pm. Drop-in to the gallery and discover how much fun art can be. Children, ages 5 - 12. Suggested donation per child is $2. Parents are required to stay with their children

CAPOEIRA KIDS CLASSES *10540 Jasper Ave., 709-3500* — Every **Tue & Thu**, 4:30 – 5:30 pm, **Sat**, 1 – 2 pm. Capoeira is a Brazilian mix of dance, martial arts & percussion. Info www.capoeiraedmonton.ca.

KIDS KARATE *Grandin School, 9884-110 St.* — Every **Tue & Fri**, 6:30 – 8:30 pm. Classes for kids aged 10 & up. Info: 975-6910 or 460-[illegible]

KOZMANIA *Red Strap Market, 10305-97 St.* — Every **Sat**, 1 pm Build you own spaceship or robot. Free metal workshop for kids. Info. 497-2211.

MUD PUDDLERS *John Janzen nature Centre, 496-8787* — **Until Apr 1** Wear your boots and discover the first spring puddles Animals, crafts, bugs & puppet shows. Info & registration 496-2925

SNAPPY SATURDAY *SNAP Gallery 10137-104 St., 423-1492* — Last **Sat** of each month children and their families are invited to join various projects and artistic crafts. Program designed for children ages 4 – 12.

"START" PARENT & PRESCHOOL PROG *Profiles Public Art Gallery, 19 Perron St Albert* — Every **Tues & Thu**, 1:30 - 2:30 An interactive program, which offers ch ages 2 - 5 and their parents/caregivers opportunities to explore art and elements for learning and skill development. $5 per (caregivers free). To pre-register, call 46 4310.

YOUTH DROP-IN CENTRE *Castle Downs YMCA, 11510-153 Ave, 476-9622* — Eve **Fri**, 7 – 10 pm. Basketball, air hockey, foo ball, swimming & open gym. Call Trent 4 9622 for Info.

YOUTH VENTURES *Profiles Gallery, St. A* — **Tue – Thu**, 1 – 5 pm. Zine drop-in: lea about this alternative to mainstream pres Youth ages 15 – 18 invited to attend. Ever **Sat**: Come share your view, make cool ar get creative. Every weekend, Profiles offe unique art projects for teens. Info: 460-4

ACTIVISM

AMNESTY INTERNATIONAL DISCUSS STOLEN SISTERS REPORT *Knox Met Church, (83 Ave Entrance) 8307-109 St* Awareness of violence against Aborig women in Canadian Society w/ Murie Venne. Eveyone welcome, info 462-1

ANARCHIST READING CIRCLE DISCUSS GROUP *Fine Arts Building, lounge at bo stairway, U of A Campus, 114 St. & 89 A* Every **Sun**, 4 pm: Meet for critical discus of assigned anarchist readings, the theor practice of anarchism and current interna and local events. Current readings availa www.oxygensmith.com/~arc.

COUNCIL OF CANADIANS *Sacred Heart School, 9624-108 Ave.* — An independ public interest organization that works t mote economic justice, renew democrac assert Canadian Sovereignty. Info: 429-

ENVIRONMENTAL DIRECT ACTION NETW *#7, 6328A-104 St.*— Environmental activ and public education group. Weekly meet every **Thu**, 6:30 pm. Special monthly mee every third **Thu**, 6:30 pm at Organic Roots (8225-122 St.) Admission free. All are we come Info: 440-0542

EDMONTON SMALL PRESS ASSOCIATIO ESPA is an activist org. with members fr countries. Always seeking socially consc artists, administrators, and volunteers Meetings every third **Wed at 7 pm**. Info 4 9236 or espa2002@shaw.ca

UNIVERSITY COALITION AGAINST WAR RACISM *Humanities Centre, Rm 1-7, U Campus* — A public interest group work education and organizing invites concern public to attend coalition meetings every 4:30 - 6 pm.

WOMEN IN BLACK *Strathcona Farmer's Market, 83 Ave. & 103 St.* — First & third of every month, 10 - 11 am: An internatio women's peace & anti-racism group fo

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y Jewish & Arab women in 1988 opposes olence in all its forms. All women, men & hildren invited to attend a silent vigil. Info 35-7051

OMENS LEAGUE *Organic Roots, 8225-112 t* — The Women's International League for eace & Freedom meets the first **Wed** of every onth at [illegible] pm. All women are welcome. Info 47-9060.

OUTH ANTI RACISM PROJECT *U of A, ducation North 4-104* — Every **Tue**, 6 pm. ocial justice group that presents anti-racism orkshops to various audiences. Admission ee. Info. 425-4644.

HEALTH/ WELLNESS

LUB LULU *Lululemon, 10544-82 Ave* un & innovative weekly activities to get you moving. Visit www.lululemon.com, call 435-9363 or email [illegible] whyte-community@lulule mon.com to register.

CSS WORKSHOPS *Catholic Social Services offices* [illegible] 420-6081 for info.

GENTLE YOGA *Radha Yoga Centre, 9946-87 Ave.* — **Every Sun** 8-9pm, Satsang (by donation). Info 432-3363

MADELLEINE SANAM FOUNDATION — *Faculté Saint-Jean, 8406-91 St Room 3-18.* Every third and fourth **Sat** of the month, 9 am-5 pm. An organization for the emancipation and autonomy of African Women through programs on economy, community radio and community health. Offers training on HIV-AIDS prevention, treatment and harm reduction in French, English and other African languages. Admission free for members, membership: $10. Call 490-7332 to register.

MARTIAL ARTS — *St. Brendan Elementary School, 5825-93a Ave.* Classes offered from small martial arts club. Info. 440-0171 or www.[illegible]

OOH LE LA PILATES — *[illegible]* **Every Mon** [illegible] am & **Thu** [illegible] pm. Free Pilates workshop. To register call 491-[illegible]

ORGANIC ROOTS WORKSHOPS — All events take place at Organic Roots (8225-112 St.) Info. [illegible]

THE OUTSIDERS SUPPORT GROUP — **Every Wed**, 7 - 8:30 pm. A support group for families and friends of loved ones who are incarcerated or in [illegible]. Providing emotional support, info and a place to share. Info. 471-1122

RADHA YOGA CENTRE — *9946-87 Ave* **Weekly** yoga classes: Hatha, Dance, Personal Development and Dreamwork. **Every Sun**, 8 – 9pm. Non profit community of yoga teachers offer classes and Satsang. Info. 432-3363

WOMEN'S WISDOM CIRCLE — *Unity of Edmonton, 13212-106 Ave.* Every 3rd **Wed**, 6:30-9pm. Sharing and supporting through [illegible]

YOUNG ADULTS MULTIPLE SCLEROSIS SUPPORT GROUP [illegible] **Thu** of the [illegible] Society is offering a support group for people [illegible] have MS and for their family & friends. Info. 471-3034.

READING/ LECTURES

DESIGN MATTERS — **Thu. Mar 31**, 7 pm, Grant Macewan Lecture Theatre. GDC Ab North Chapter presents a lecture by Debbie Millman. Admission $10 - $20.

IS OUR FOOD SAFE — **Wed. Apr 6**, 7 pm. [illegible] Dr. Lester Friedlander will discuss Mad Cow Disease, E. Coli, factory farms & more. Info. 388-[illegible]. Admission free.

KNOWLEDGE & MEMORY — **Sat. Apr 2** [illegible] & Memory [illegible] the [illegible] free. [illegible] 43-[illegible]

MARS EXPLORATION — **Sat. Apr 2**, [illegible] 9 pm. Odyssium (11211-142 St.) Dr. Jennifer Heldman, Adrian Brown & Dr. Christopher Herd will discuss Mars exploration, understanding its nature & the search for life. Info. 15[illegible]. Admission free.

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GARNEAU

[illegible] STREET • 433-0728

WORLDS BEST COMMERCIALS 14A
Nightly 7:00, [illegible] Sat & Sun matinees 2:00 [illegible] No 7:00 pm show Thursday, April 14

PRINCESS

10337-82 AVENUE • 433-0728

THE MERCHANT OF VENICE 14A
Nightly 7:00 & 9:30. Sat & Sun matinees 2:00. Mature theme

BORN INTO BROTHELS 14A
Nightly [illegible] Sat & Sun matinees 2:30 [illegible]

MAGIC LANTERN CINEMA

[illegible]

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Nightly 7:00, 9:15, matinee Sunday, April 3, 2:00. Violence.

METRO CINEMA

9828-101A AVENUE (ZEIDLER HALL, CITADEL THEATRE) • 425-9212

HALO 18A
Thurs & Fri 7:00. Substance abuse, brutal violence

LOS ANGELES PLAYS ITSELF STC
[illegible]

GRANDIN THEATRES

[illegible]

MISS CONGENIALITY 2. ARMED AND FABULOUS PG
Daily [illegible] Violence

HOSTAGE 18A
Daily 1:35, 3:50, 7:30, 9:45. Gory violence.

ROBOTS G
Daily [illegible] 7:05, 9:10

GUESS WHO PG
Daily 1:30, 3:[illegible], 7:20, 9:25. Coarse language

SIN CITY R
Daily [illegible] 7:25, 9:50. Gory violence throughout

LEDUC CINEMAS

4702-50 St. Leduc • 986-[illegible]

THE RING TWO 14A
Nightly [illegible], 9:30. Sat & Sun matinees 1:00, 3:20. Frightening scenes

ICE PRINCESS G
Nightly [illegible] & 9:25; Sat & Sun matinees 1:05, 3:30.

ROBOTS G
Nightly [illegible] 7:20. Sat & Sun matinees [illegible] 3:30

CINEPLEX ODEON

444-3456 CINEMAGUIDE

NORTH EDMONTON CINEMAS

[illegible]

SIN CITY R
Fri-Thurs [illegible] 2:00, [illegible], 4:30, 6:50, 7:40, [illegible], 10:30. Gory violence throughout. No passes

THE UPSIDE OF ANGER 14A
Fri-Thurs 1:10, 4:10, 7:05, 9:45. Mature content, coarse language

BEAUTY SHOP 14A
Fri-Thurs [illegible] 4:05, [illegible], 9:40. Coarse and sexual language

GUESS WHO PG
Fri-Thurs [illegible], 4:30, 7:2[illegible], 10:00. Coarse language

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Fri-Mon, Wed [illegible], 2:20, 3:50, 4:55, 6:45, 7:35, 9:25, 10:10. Tues [illegible], 2:20, 3:50, 4:55, 6:45, 7:35, 9:2[illegible], 10:10. Thurs 12:50, 2:20, 3:50, 4:55, 7:35, [illegible], 10:10. Violence

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Star & Strollers screening Tues 1:00. Violence

THE RING TWO 14A
Fri-Thurs [illegible], 5:10, 8:00, 10:25. Frightening scenes

ICE PRINCESS G
Fri-Thurs 2:10

ROBOTS G
Fri-Sun [illegible], 2:45, 3:00, 5:15, 9:55. Mon-Thurs 12:45, 3:00, 5:15, 7:30 [illegible]

HOSTAGE 18A
Fri-Thurs 1:40, 4:40, 7:50, 10:20. Gory violence.

BE COOL 14A
Fri-Thurs 1:40, 3:50, 6:40, 9:15. Coarse language

THE PACIFIER PG
Fri-Thurs 12:20, 2:40, 5:00, 7:15, 9:30.

CONSTANTINE 14A
Fri-Tues 10:15. Horror, violence throughout

HITCH PG
Fri-Thurs 1:30, 4:20, 7:20, 10:05. Sexual language

MILLION DOLLAR BABY PG
Fri-Thurs 12:30, 3:40, 7:00, 9:50.
Mature content, not recommended for young children.

FEVER PITCH STC
Sneak Preview Fri-Sun 7:30.

CITY CENTRE CINEMAS

[illegible]

SIN CITY R
Fri-Thurs 12:[illegible], [illegible]:50, [illegible], 10:00. Gory violence throughout. No passes

THE UPSIDE OF ANGER 14A
Fri-Thurs 1:10, 4:10, 7:20, 10:10. Mature content, coarse language

GUESS WHO PG
Fri-Thurs 1:30, 4:20, 7:10, 9:50. Coarse language

THE ASSASSINATION OF RICHARD NIXON 14A
Fri-Thurs 12:25, 2:35, 4:45, 7:15, 9:40. Violence, mature themes

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Fri-Thurs 12:40, 3:30, 6:40, 9:20. Violence

THE RING TWO 14A
Fri-Thurs 1:20, 4:00, 6:45, 9:30. Frightening scenes.

ROBOTS G
Fri-Thurs 12:20, [illegible]:30, 4:40, 6:50

HOSTAGE 18A
Fri-Thurs 1:00, 3:40, 7:30, 10:15. Gory violence.

HITCH PG
Fri-Tues 12:30, 3:20, 6:30, 9:10; Wed-Thurs 12:30, 3:20, 9:10. Sexual language

MILLION DOLLAR BABY PG
Fri-Thurs [illegible] Mature content, not recommended for young children

NEW WEST MALL 8

WEST EDMONTON MALL PHASE [illegible] ENTRANCE [illegible] • [illegible]
BOX OFFICE OPENS NIGHTLY 6:15 • OPEN MATINEES SAT, SUN [illegible]

ARE WE THERE YET? PG
Fri-Sun 2:20, 4:50, 6:50, 9:00; Mon-Thurs 4:50, 6:50, 9:00.

SON OF THE MASK PG
Fri-Sun 1:50, 4:20; Mon-Thurs 4:20
Crude content, cartoon violence throughout

BECAUSE OF WINN-DIXIE G
Fri-Sun 1:35, 4:05, 7:00; Mon-Thurs 4:05, 7:00

THE LIFE OF AQUATIC WITH STEVE ZISSOU 14A
Fri-Sun [illegible], 6:45, [illegible]; Mon-Thurs [illegible], 6:40, 9:10.
Coarse language throughout

MEET THE FOCKERS 14A
Fri-Sun 2:0[illegible], [illegible], 9:15; Mon-Thurs 4:30, [illegible]:20, 9:45
Crude content, sexual language

RACING STRIPES G
[illegible] Mon-Thurs 4:[illegible], [illegible]:30

NATIONAL TREASURE PG
Fri-Sun [illegible]:40, 4:10, [illegible], 9:40; Mon-Thurs 4:[illegible], 7:10, 9:40

SPANGLISH PG
Fri-Thurs [illegible] Coarse language, mature theme

HIDE AND SEEK 14A
Fri-Sun 2:10, 4:40, 7:30, 9:50; Mon-Thurs 4:40, 7:30, 9:50. Frightening scenes.

IN GOOD COMPANY PG
Fri-Thurs [illegible] Coarse language

OCEAN'S TWELVE PG
[illegible] 6:45, 9:30. Coarse language

CLAREVIEW TOWN CENTRE

4211-139 AVENUE • 47[illegible]

SIN CITY R
Fri-Sun 1:00, 4:20, [illegible]; Mon-Thurs 4:20, 7:00, 9:50
Gory violence throughout. No passes.

THE UPSIDE OF ANGER 14A
Fri-Sun 2:[illegible], 4:[illegible], 7:30, [illegible]:00; Mon-Thurs 4:50, 7:30, 10:00. Mature content, coarse language

GUESS WHO PG
Fri-Sun [illegible]:50, 4:30, [illegible]:20, 9:55; Mon-Thurs 4:30, [illegible]:20, 9:55
Coarse language

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Fri-Sun 1:20, 3:50, 7:10, 9:40; Mon-Thurs 3:50, 7:[illegible], 9:40. Violence

THE RING TWO 14A
Fri-Sun [illegible]:30, 4:00, 6:30, 9:00; Mon-Thurs 4:00, 6:30, 9:00
Frightening scenes.

ICE PRINCESS G
Fri-Sun 1:10, 3:40; Mon-Thurs 3:40.

ROBOTS G
Fri-Sun 2:20, 5:00, 7:05, 9:20; Mon-Thurs 5:00, 7:05, 9:20.

HOSTAGE 18A
Fri-Sun 1:40, 4:10, 6:40, 9:10; Mon-Thurs 4:10, 6:40, 9:10.
Gory violence

THE PACIFIER PG
Fri-Sun 12:50, 3:00, 5:10, 7:45, 10:10; Mon-Thurs 5:10, 7:45, 10:10

BE COOL 14A
Fri-Thurs 7:15, 10:05. Coarse language.

HITCH PG
[illegible]

SOUTH EDMONTON COMMON

[illegible]

SIN CITY R
Fri-Thurs 12:15, 1:15, 3:30, 4:30, 7:00, 8:00, 10:00, 10:45
Gory violence throughout

THE UPSIDE OF ANGER 14A
Fri-Thurs 1:10, 3:50, 6:50, 9:45. Mature content, coarse language

BEAUTY SHOP 14A
Fri-Thurs 12:40, 3:10, 6:45, 9:15. Coarse and sexual language

GUESS WHO PG
Fri-Thurs 12:30, 1:30, 3:00, 4:00, 5:30, 7:15, 8:15, 9:40, 10:40.
Coarse language

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Fri, Sat, Mon, Wed-Thurs [illegible], 4:[illegible], 6:45, 7:45, 9:[illegible], 10:15. Sun 1:00, 2:00, 4:50, 7:45, 9:20, 10:15. Tues 2:00, 3:45, 4:50, 6:45, 7:45, 9:20, 10:15. Violence

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Star & Strollers Screening Tues 1:00. Violence

THE RING TWO 14A
Fri-Thurs [illegible]:50, 3:40, [illegible], 9:50. Frightening scenes

ROBOTS G
Fri-Sun 12:45, 1:45, 3:15, 4:15, 5:45, 10:00; Mon-Thurs 12:45, 1:45, 3:15, 4:15, 5:45, 6:40, 9:00

HOSTAGE 18A
Fri-Thurs 1:50, 4:40, 7:50, 10:30. Gory violence.

BE COOL 14A
Fri-Wed 2:10, 5:00, 7:40, 10:20; Thurs 2:10, 10:20. Coarse language.

THE PACIFIER PG
Fri-Thurs 1:40, 4:10, 7:20, 9:45

CONSTANTINE 14A
Fri-Thurs 8:10, 10:45. Horror violence throughout

HITCH PG
Fri-Thurs [illegible]. Sexual language.

MILLION DOLLAR BABY PG
Fri-Thurs 12:20, [illegible], 6:20, 9:30
Mature content, not recommended for young children

FEVER PITCH STC
[illegible]

WWE WRESTLE MANIA STC
[illegible]

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[illegible] www.famousplayers.[illegible] THEATRE

FRANK MILLER'S SIN CITY R
Daily [illegible], 4:05, [illegible], 9:40, 10:30. Gory violence throughout

ROBOTS G
[illegible] 12:30, 2:20, 2:55, 4:40, [illegible], 7:00, 9:20 [illegible]
[illegible] 12:00, 12:30, 2:20, 2:55, 4:40, [illegible], 7:00, 7:40 [illegible]

MISS CONGENIALITY 2: ARMED & FABULOUS PG
[illegible]

WWE: WRESTLEMANIA 21 STC
[illegible]

GUESS WHO PG
Daily [illegible]. Famous Babies Wed 1:00. Coarse language

THE PACIFIER PG
Daily [illegible], 4:55, 7:20, 9:50

HOSTAGE 18A
Daily [illegible], 7:55, 10:10. Gory violence

FEVER PITCH PG
[illegible] Preview Fri and Sat 7:30

THE RING TWO 14A
[illegible] Frightening scenes

HITCH PG
Fri Sat Mon Tues Wed Thurs 12:50, 4:00, 6:55, 9:35; Sun 12:50, 4:00, 9:35. Sexual language.

BE COOL 14A
Fri Sat Mon Tues Wed Thurs 1:10, 4:10, 7:25, 10:20; Sun 1:10, 7:25, 10:20. Coarse language.

CONSTANTINE 14A
Fri Sat Sun Mon Tues Thurs 3:15, 7:10, 10:25; Wed 3:15, 10:25.
Horror violence

ICE PRINCESS G
Daily 12:10

MILLION DOLLAR BABY PG
[illegible]

GATEWAY 8

[illegible]

ICE PRINCESS G
Fri Sat Sun 1:10, 3:50, 7:10, 9:25; Mon Tues Wed Thurs 7:10, 9:25

THE JACKET 14A
Fri Sat Sun 1:15, 4:00, 7:20, 9:50; Mon Tues Wed Thu 7:20, 9:50
Mature theme, disturbing content

THE AVIATOR PG
[illegible] 9:30; Mon Tues Wed Thurs 9:30
Mature content, not recommended for young children

SIDEWAYS 18A
Fri Sat Sun 12:50, 3:35, 6:55, 9:40; Mon Tues Wed Thurs 6:55, 9:40.
Sexual content

ARE WE THERE YET? PG
[illegible]

COACH CARTER PG
Daily 6:45, 9:35. Coarse language.

LEMONY SNICKET'S A SERIES OF UNFORTUNATE EVENTS PG
Fri Sat Sun [illegible], 4:05, 7:00, 9:45; Mon Tues Wed Thurs 7:00, 9:45

PHANTOM OF THE OPERA PG
[illegible] 9:30; Mon Tues Wed Thurs 6:[illegible], 9:30
Mature theme [illegible]

MAN OF THE HOUSE PG
[illegible] 7:15, 9:55; Mon Tues Wed Thurs [illegible]

WESTMOUNT CENTRE

[illegible]

FRANK MILLER'S SIN CITY R
Fri Sat Sun 1:15, 4:00, 7:00, 9:50; Mon Tues Wed Thurs 7:00, 9:50
Gory violence throughout

MISS CONGENIALITY 2: ARMED & FABULOUS PG
Fri Sat Sun 1:30, 4:15, 7:10, 9:40; Mon Tues Wed Thurs 7:10, 9:40.
Violence

MILLION DOLLAR BABY PG
Fri Sat Sun 1:00, 3:50, 6:45, 9:30; Mon Tues Wed Thurs 6:45, 9:30
Mature theme, not recommended for young children

ROBOTS G
[illegible] Mon Tues Wed Thurs [illegible]

CINEMA CITY

[illegible]

LEMONY SNICKETS PG
[illegible] 7:05, 9:25, late nite Fri/Sat [illegible]

ARE WE THERE YET? PG
Fri-Sun 12:10, 1:05, 3:05, 7:05, 9:15, late nite Fri/Sat 11:45

POOH'S HEFFALUMP MOVIE G
Fri-Sun 11:35, 1:20, 3:2[illegible], 5:00, 6:45, 8:30

ARE WE THERE YET? PG
Mon-Thurs [illegible]

POOH'S HEFFALUMP MOVIE G
Mon-Thurs 2:15, 4:15, 6:15, 8:30

SON OF THE MASK PG
[illegible] 9:35, late nite Fri/Sat [illegible]
Crude content, cartoon violence throughout

BECAUSE OF WINN-DIXIE G
Fri-Sun 11:50, daily [illegible] 9:20, late nite Fri/Sat [illegible]

HIDE AND SEEK 14A
[illegible] 7:40, 10:00, late nite Fri/Sat [illegible]

THE LIFE AQUATIC 14A
[illegible] late nite Fri/Sat 12:20. Coarse language throughout

MEET THE FOCKERS 14A
[illegible] late nite Fri/Sat [illegible] language throughout

FINDING NEVERLAND G
[illegible] 9:30, late nite Fri/Sat 12:05

RACING STRIPES G
[illegible] late nite Fri/Sat [illegible]

CLOSER 18A
Daily 10:05, late nite Fri/Sat 12:25. Crude sexual language

NATIONAL TREASURE PG
Fri-Sun 11:05, daily 1:35, 4:15, 7:10, 9:45, late nite Fri/Sat 12:1[illegible]

THE INCREDIBLES G
Fri-Sun 11:30, daily 1:55, 4:55

OCEAN'S 12 PG
Fri-Sun 11:05, daily 1:40, 4:20, 7:20, 9:45, late nite Fri/Sat 12:15
Coarse language

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MOVIES 12

[illegible]

ARE WE THERE YET? PG
Fri-Sun 11:25, daily 2:05, 4:50, 7:25, 9:40, late nite Fri/Sat 12:00

LEMONY SNICKETS PG
Fri-Sun 11:15, daily 1:40, 4:30, 7:05, 9:35, late nite Fri/Sat 11:55

POOH'S HEFFALUMP MOVIE G
[illegible] 4:10, [illegible], 8:00

SON OF THE MASK PG
[illegible] late nite Fri/Sat 11:55. Crude content, cartoon violence throughout

THE LIFE AQUATIC 14A
[illegible] Coarse language throughout

BECAUSE OF WINN-DIXIE G
Fri-Sun 11:30, daily 1:55, 4:35, 7:00, 9:20, late nite Fri/Sat 11:40

HIDE AND SEEK 14A
Fri-Sun 11:20, daily 2:20, 4:20, 7:30, 10:00, late nite Fri/Sat 12:15
Frightening scenes

MEET THE FOCKERS 14A
Fri-Sun [illegible], daily [illegible], 4:35, 7:20, [illegible], late nite Fri/Sat 12:20
Crude content, sexual language throughout

FINDING NEVERLAND G
Fri-Sun [illegible], daily 2:0[illegible], 4:45, 7:15, 9:30, late nite Fri/Sat 11:50

RACING STRIPES G
Fri-Sun 11:35, daily 2:00, 4:40, 7:[illegible], 9:25, late nite Fri/Sat [illegible]

CLOSER 18A
Daily [illegible], late nite Fri/Sat 12:05. Crude sexual language

NATIONAL TREASURE PG
Fri-Sun 10:50, daily 1:35, 4:25, 7:10, 9:50, late nite Fri/Sat 12:20. May frighten young children, some coarse language

ASSAULT ON PRECINCT 13 18A
[illegible] 4:[illegible], 7:[illegible], 10:0[illegible], late nite Fri/Sat 12:25
Brutal violence throughout

THE INCREDIBLES G
Fri-Sun 11:05, daily 1:[illegible]

GALAXY

CINEMAS

GALAXY CINEMAS

[illegible]

SIN CITY R
Fri-Sun [illegible], 4:10, 7:[illegible], 10:00; Mon-Thurs 7:[illegible], 10:00
Gory violence throughout. No passes

GUESS WHO PG
Fri-Sun 12:40, [illegible]:40, 7:00, 9:30; Mon-Thurs 7:00, 9:30. Coarse language

MISS CONGENIALITY 2: ARMED AND FABULOUS PG
Fri-Sun [illegible], 6:5[illegible], 9:40; Mon-Thurs 6:50, 9:40. Violence

THE RING TWO 14A
Fri-Sun [illegible], 6:40, 9:20, 10:15; Mon-Thurs 7:40, 9:20, 10:15
Frightening scenes

ICE PRINCESS G
Fri-Sun 12:[illegible], 3:10, 7:10; Mon-Thurs 7:10

ROBOTS G
[illegible] 4:00, 6:40, 9:00; Sun 12:00, 1:00, 4:00, 6:40 [illegible]; Mon-Thurs 6:40, 9:00

HOSTAGE 18A
Fri-Sun [illegible], 7:20, 10:10; Mon-Thurs 7:20, 10:10. Gory violence

THE PACIFIER PG
Fri-Sun [illegible], 3:55, 7:30, 9:45; Mon-Thurs 7:30, 9:45

HITCH PG
Fri-Sun [illegible], 6:45, 9:20; Mon-Thurs 6:45, 9:20. Sexual language

MILLION DOLLAR BABY PG
[illegible] 9:15
Mature content, not recommended for young children

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[illegible]

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Guitar layer seeking serious bandmates Influences include Dep Darkest Hour Converge ZAO Jordan 732 4826

ELECTRIC BASSIST available for in and out of town work Experienced & professional [illegible]

SINGER SONGWRITER & lead guitarist seek bass player & drummer for full time project Call 466-5513 or 387-2354

Female Singer into 80's/90's Metal/Rock seeking cool rockheads who are into jamming and more Call Randi 482-0736

Veteran Drummer Vocal [illegible] styles available for Edmonton area fill-ins (party or club gigs) Fred 466-814[illegible]

Country Singer looking for band Influences George Strait Alan Jackson Dwight Yokahm Call Rob 499-7465

SINGER influenced by Jim Eddie Gord Jeff and Kurt looking for band Aaron@ 964 6297 after 8pm

MUSICIANS AVAILABLE

World class female vocalist available for working band Serious professionals only Call Tim for more info 476-9747

Poet seeks band to create cacophony of audio apocalypse Halo, Every Time I Die and Neurosis Aaron 482-4674

Need a Singer? Mature, Energetic/experienced vocalist available for band Also play rhythm. Classic rock, blues originals. 915-2530

Drummer Available for motivated group. Phone Kelsey 477-6425 or email kelsey thomson@hotmail.com

Modern Punk Experienced DRUMMER Influences SNFU, Pennywise Looking to Join serious talented, original group Mike 488-0737

FEMALE SINGER who can sing, scream and squeal looking for a trashy high-energy rock band Vikki 466-0184

Singer w/ guitar available Looking for other musicians to join/form Pearl Jam tribute 719-2991

MUSICIANS WANTED

BASSIST needed for metal project Infl: Killswitch Engage, Pantera, Megadeth Phone 231-1756

Do you create/record music but lack a versatile vocalist with serious improv skills? Leave message @ 977-3571

Experienced rock singer seeking modern rock band with musical asp. Influences: Tool, Faith No More, old Incubus. 977-3571

FORMING PRAISE & worship group. Seeking Christian musicians (vocalist, keyboard, drums, bass, guitar) & rehearsal space (free?) 474-6787

Musicians Open Stage & Social Club looking for members Large, nice studio with stage, big screen TV etc Call Scott 999-4513

Female-fronted 3pc requires drummer with big ears, open-mind, and soul Influenced by everything 444-4670 or email royor3@hotmail.com

Experienced musicians/singers (Blues/roots/pop/folk) wanted to [illegible] at J&R Bar and Grill 4003-[illegible] Street, Thursdays (8 30 pm)Bring axe

Accomplished veteran guitar/vocalist wanted to join drummer/vo[illegible] for local duo performing [illegible] folk, light rock, blues ect.) [illegible]

Solid rock musicians (26,29 30) seeking bassist to round out cover original project Classic rock to pop punk. Chad 488-1457

DRUMMER SEEKS rockin blues & boogie outfit Object live performance Experienced phone Nathan 466-1966

Seeking reliable, maturish types who can/want to play in studio and live showcases 922-3968

PLAY GUITAR, bass or keyboards & sing lead or harmony? Looking for a top 40 cruise ship gig? kuehnmike@hotmail.com

Seeking hard rock band/tribe lacking a powerful frontman to pull it all together Commitment a must. 977-3571 Leave message w/ details

DRUMMER Wanted For Rock/Punk/Experimental Southside rehearsal w/Drums. Call Kelsey at 477-6425 Email kelsey thomson@hotmail.com Demos Available

URGENTLY needed drummer and male or female rapper Age unimportant A Styles Call Mama Rapper 419-9502

Lead/Backup Singer urgently needed Call Mama Rapper 419-9502

MUSICIANS WANTED

Singer wanted for soulful original rock band Influences Sevendust, Living Color, Fishbone lumble@995.ca 468-1686

Experienced Guitarist/Vocalist seeks another musician/vocalist for casual acoustic duo. Rock, blues, jazz, folk. Phil 439-8532

Vetern Singer/songwriter is forming country/rock gospel band to perform and record Booked for big August festival. Chris 780-387-2354 chrishenry2005@hotmail.com

FEMALE SONGWRITER seeks art rock guitarist and bass player to start band Serious inquiries only ab 09@hotmail.com

BASS player wanted for experienced rock/punk/space band, backing vocals an asset Call 868 7340

Singer and Guitarist seek talented bassist and drummer for Metal band Influences Tool and System Pat 456-7107

Experienced guitarist looking for bass and drummer for original metal project Email jpbacik@hotmail.com

Lead Guitarist wanted for hard working south side punk band. 490-5449. wellerko@hotmail.com

GUITARISTS, BASSISTS, Pianists & Drummers, vocalists needed for good paying teaching jobs Call 429-2262

Bass Player needed for original rock group. Call Matt at 975-5082

GUITAR PLAYER w/songs-SEEKS TOOL junkies for original act. Drums & Bass Odd-time stuff Russ 487-8808

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MUSICIANS WANTED for Black Gold Community Big Band. Leduc Call Richard 929-9834 or Graham 987-2883 or email blackgoldband@shaw.ca

Guitarist needed for professional Edmonton based band Serious inquiries only Call 486-5702 Ask for Danny

BASSIST/DRUMMER needed. Easy grunge songs Let's conquer the world Aaron@ 964-6297 after 8pm

Professional Drummer Available Influences Souther Style Metal BLS, COC Pro's inquire only Peter 690-8817

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Singer/Songwriter/Musician seeking duo (m/f). Lets see the chemistry and go from there. Ray@453-1096 or raym73@hotmail.com. http//raym19.tripod.com

Singer/Songwriter/Guitar player seeking keyboard/pianist to experiment with soft-rock ballads Before 6pm 490-5812. After 6pm [illegible]

Musicians sought for melodic indie project. Metric, Futureheads, New Pornographers, Spoon key influences Email theperiodicals@gmail.com

TO DRUMMER Z P who emailed theperiodicals@gmail.com Unable to send a response Please call 426-3506

Guitar Bass and Drums Req For original hard rock band with working prospects Serious only Call Glen @ 456-4115

"Barkin Spyders" require guitar player & Bass player c/w background vocals Call Dave 465-9799

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Lead guiarist/vocalist looking to form original rock band. Influences: Wishbone, Ash, Floyd, Page, Hendrix, Sonic Youth ect 475-9094

GUITARIST w/good timing needed. Jam 3-4/wk Originals Must be serious and have decent gear. Scott 818-2710 or Steve 902-3948

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Guitarist and Drummer wanted for original rock band. Call Gary 463-9563 and please leave message

Violin player wanted for original rock band. Call Gary at 463-9563 and please leave message

Working established Blues/rock band looking for experienced lead vocalist/frontperson, 970-1557

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EXQUISITE female bikini, lingerie & fitness models wanted for experimental project. Email photo samples to Dave at dwilson @vorteximaging.com

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Over 700 Canadian UF[illegible] ings ,reported yearly. [illegible] encounters for artist c[illegible] email bevansart@hotma[illegible]

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Taurus King Capricorn [illegible] Christopher Moshanskys [illegible] Lottery of One Thousand [illegible]

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SWAB SERVICES LTD requires swabbing operators/assistants Clean Class 3 with air, current abstract and safety certificates required Competitive wages benefit package, profit sharing safety award program Please fax resume to Swabbing Position at 780-778-2130 or email aaron@swabservices com. No phone calls please

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SWAB SERVICES LTD requires licensed heavy duty mechanic Must reside in Whitecourt. Hydraulic experience preferred Current safety certificates required Competitive wages, benefit package Profit sharing, safety award program. Please fax resume to: Mechanic Position at 780-778-2130 or email aaron@swabservices com No phone calls please

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SWAB SERVICES LTD requires dispatcher. Must reside in Whitecourt Flexible work schedule Experience in dispatching personnel, equipment. Knowledge of testing and swabbing Excellent problem solving, communication skills Current safety certificates required Competitive wages benefit package. Profit sharing, safety award program Please fax resume to Dispatcher Position at 780-778-2130 or email: aaron@swabservices com. No phone calls please

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SWAB SERVICES LTD requires day and night well testing supervisors/assistants Clean drivers abstract, current safety certificates required Competitive wages, benefit package. Profit sharing, safety award program Please fax resume to: Testing Position at 780-778-2130 or email: aaron@swabservices.com No phone calls please.

EXPERIENCED CLASS 1 drivers needed immediately for Whitecourt/Wabasca areas. Busy tank/vac trucking company. Competitive wages and benefit plan Must have current oilfield tickets and clean drivers abstract. Fax resume and drivers abstract to: [illegible]

Help Wanted

SUPERINTENDENT greens keeper needed Maintenance superintendent needed for 9-hole course in Consort Alberta Turf grass management and maintenance an asset but not required 403-575-0588 or 403-575-0465

REQUIRED IMMEDIATELY, vehicle wash installer/tech Mechanical electrical experience an asset Able to work unsupervised using own tools Benefits salary $16 - $22 /hour. Fax 403 343 792[illegible] Email jack@pumpsandpress[illegible]

FRESON IGA Northgate located in Grande Prairie is looking for a full time cake decorator We offer above industry average compensation and a comprehensive benefit package Fax resume to George Haunholter at 780-53[illegible] [illegible] all 780-532-29[illegible]

ALNASH TRUCK[illegible] Ponoka requires a journeyman [illegible] duty mechanic Appl[illegible] able to [illegible] driveline [illegible] nents trailer repair with rig moving equipment Will be self motivated with good written and communication skills Competitive wage and benefits Single accommodations provided Please submit resume by fax 403-783-3011 or mail to 6526 - 44 Ave , Ponoka AB T4J 1J8

TANK TRUCK DRIVER required in the Provost area Class 3 licence and oilfield tickets are required Willing to negotiate work schedule Fax 780-753-4845

FULL TIME WEB PRESSMAN required for Lethbridge, Alberta 4 years experience Plate burning is an asset Fax resume to 403-329 0592 Attention Brad Brand by April 1/05

FLUSHBY and coil tubing operators required for Lloydminster area New equipment. Top wages Fax resume and driver's abstract to 780-808-8092. Red Arrow Oil-[illegible]

ATTENTION. We want to pay you between $1,000 and $2,000 per week If you like working long hours, have a valid drivers licence (Class 1 or 3) and can operate trucks dozers, excavators or finish grader or just want a career change please contact us: Border Paving Ltd. Phone 780-967-3330 Fax 780-967-3333. Email: stony@borderpaving.com

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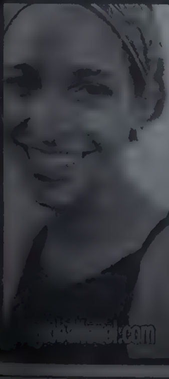
REQUIRED IMMEDIATELY 2nd or 3rd year apprentice parts technicians or journeymen Camrose Farm Equipment Ltd., 4149 - 39 St., Camrose, AB, T4V 3X8 Email: cfeli@telus.net Fax 780-672-4582 Phone 780-672-9136

REQUIRED IMMEDIATELY journeyman ag or heavy duty mechanics. Camrose Farm Equipment Ltd., 4149 - 39 St , Camrose, AB, T4V 3X8 Email cfe5@telus net Fax 780-672-4582 Phone 780-672-9136

ELECTRICAL CONTRACTOR in the Stettler area is looking for journeyman electricians with valid driver's licence Excellent wages and benefits Fax resume to 403-742-5466



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PIKE WHEATON Chevrolet Ltd Red Deer Alberta is constantly growing to meet our customers needs. Due to a steady increase in customer clientele we find our selves once again offering an in [illegible] professional gra [illegible] contact Bruce Weinkauf at 4 [illegible]

[illegible]

HELP WANTED

FEDERATED CO-OPERATIVES Limited (FCL), a major western Canadian manufacturer of quality feed products, is presently looking for a Millhand for its Edmon- [illegible] operation. Reporting to the Mill Supervisor, you will be responsible for operation of the pellet mill, hammer mill and bagging machine. As well you will assist in the receiving and shipping of ingredients and final products and the maintaining of housekeeping standards in production and warehousing areas. Applicants must have Grade 12 or equivalent, be able to work shift- [illegible] must have a clear crim- [illegible] offers an excel- [illegible] ion package that [illegible] des wages with potential to [illegible] up to $18 to $ [illegible] dental, medical and eye care benefits, group life insurance, an employer matched pension plan [illegible] n we promote a positive [illegible] safe work environment and [illegible] ity for advancement. If [illegible] resume to [illegible] Manager [illegible] ected for an inter- [illegible]

[illegible] op D [illegible] eld Technician. The position of Field [illegible] n offers [illegible] throughout western [illegible] individual must be [illegible] vated, possess strong [illegible] rational skills and be a [illegible] Previous experience [illegible] raining [illegible] r resume with [illegible]

[illegible] and equip [illegible] ging? Probably [illegible] but very rewarding. Con [illegible] r phone Ken at [illegible] 2 in Dawson Creek

HELP WANTED

WORK FROM HOME on your computer. Full or part-time. No experience required. Start today. Visit our website now. www.MyHomePCJob.com Code A1

REQUIRED IMMEDIATELY journeyman automotive service technician or apprentice with front end alignment experience. Also require experienced tire technician with mechanical experience. Opportunity to apprentice. Phone Frank, O.K. Tire, 403-627-3330 Pincher Creek

PERMANENT FULL-TIME vacuum and steam truck operator needed in Edson, Alberta immediately. Salary negotiable, oilfield hours. We offer excellent benefits, including RRSP program, overtime, clothing allowance. Must be able to read and write English, have Class 3 with air, oilfield tickets preferred, own transportation and current drivers abstract. Will train qualified driv- [illegible] to operate. Fax resume to [illegible] 723-5710 or phone Brian [illegible] 1385

IF YOU ARE an owner/operator [illegible] tired of getting ripped off [illegible] ompany, low miles, no miles, waiting time or short trips. Specialized freight paying up to $2 per mile. Call 306-861 9288

THE TOWN of Assiniboia SK. invites applications for the position of Municipal Superintendent. If interested please contact the Town [illegible] at 306-642-3382 or towno-fassiniboia@sasktel.net

ADMINISTRATOR REQUIRED at Gift Lake Metis Settlement 85 paved kms north of High Prairie, Alberta. Local Government duties plus economic development and assistance with corporation. A great community for a professional who wants a rewarding challenge. For fax information call 780-767 3794

[illegible] AC TRUCK DRIVERS with experience needed. Class 1 or required. To work at Rig Sites. Competitive wages/benefits plan. Ca [illegible] 3-627-2811. Fax resume [illegible] 627 3 79

SEAMSTRESS wanted for piecework sewing women's clothing. Must have own industrial sewing machine and serger. Sabrina 482-6460

TELEPHONE SALES representative required for weekly news paper in Edmonton. Base salary commission, bonus plan, benefits provided to ambitious self-starting go-getter. Reply in confidence Box 263C, St Albert AB T8N [illegible] N3

Starlite Room/Victory Lounge hiring bartenders, porters, cooks. Apply with resume at 10030-102st Attn [illegible]

HELP WANTED

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ROUND HAY BALES for sale Cheap. Free delivery, self-unloading. No Sunday calls please 403-843-6380. Also wanted Dodge diesel

LARGE SQUARE BALES, Timothy, mixed alfalfa, alfalfa, rye grass and straw. Will deliver. Phone 403-224-2594 or 403-224-2591

FARM STUFF

HEATED CANOLA? Buying heated or green canola. Also buying - oats - barley - wheat! On farm pickup. Westcan Feed and Grain, 1-877-250-5252.

SHORTHORN BULLS are gaining in popularity and cross well with all other breeds. For information on a Shorthorn breeder near you, phone 1-800-387-6909.

96TH ANNUAL Lacombe Bull Sale. One Day Only, Tuesday, April 12. For more information call Peter Grant, Secretary, Central Alberta Agricultural Society. Phone 403-782-1111.

VER-MILLIONAIRES 19TH Annual Charolais Bull Sale, Saturday, April 2/05 at Nilsson Bros. Livestock Exchange, 1 p.m. 60 2 year olds and 15 yearlings 1/3 are Red Factor. Phone Don Good 780-853-2220 or Brian Chrisp 780-853-2648

MOCCASIN FLAT RANCH 18th Annual Spring Bull and Female Sale, Thurs., April 7, 1 p.m. at the Ranch, 1/4 mile east of Torrington, 1/2 mile south. Selling 20 two year old Polled Hereford bulls, 30 two year old Heifers with first calves at side. Phone/fax 403-631-3734 or cell 403-507-3018

SUPPORT GROUPS

Confidential, free, COUNSELLING and SUPPORT GROUPS available for Easter European immigrants. Contact Bishop Budka Charitable Society 471-5606

COUNSELLING available from supervised Masters' & Doctoral students in the UofA Counselling Psychology Graduate Program. For more info call 492-3746

FEELING ALONE? You can always talk to us. 24 hour Distress Line 482-HELP(4357). Here to listen when life hurts. The Support Network www.thesupportnetwork.com

Frustrated with Life? Building a Support Group to lift each other up. Email ab_09@hotmail.com

SUPPORT FOR SMOKERS who are trying to quit. Call Nicotine Anonymous. Rick 474-5593, Gwynn 443-3020

THE MANKIND PROJECT A men's group committed to personal growth, healing & community. Call Dave 469-7341.

VOLUNTEERS

PILGRIMS HOSPICE provides support for families experiencing life-limiting illness. We welcome volunteers with many different skills. Call 413-9801 to volunteer.

BRING HOPE to men in prison. Become a sponsor with Community Justice Ministries, a program of Mennonite Central Committee Alberta. Call Gary 908-6292

CANADIAN BLOOD SERVICES is looking for enthusiastic volunteers. Flexible shifts. Rewarding experience that helps save lives. Please call 431-8740

HELP Immigrant youth improve their Math, English & Science. Thursdays 3:30-5pm. Edmonton Mennonite Centre for Newcomers. Suzanne 423-9677

GET TO know people from Edmonton's ethnic communities. Volunteers needed for pre-school literacy evenings & weekends. Edmonton Mennonite Centre for Newcomers. Suzanne 423-9677

GET INVOLVED with immigrant youth. Volunteer in the literacy programs & homework club for immigrants & refugees at Q. Elizabeth High. Edmonton Mennonite Centre for Newcomers. Suzanne 423 9677

FRANCOPHONES NEEDED as volunteers to help with pre-school literacy programs for the African French-speaking community. One Sat & Sun per month. Edmonton Mennonite Centre for Newcomers. Suzanne 423-9677

HELP A REFUGEE FIT IN. Become a Host Friend volunteer to a newcomer to Canada. No second language required, not a live-in program. Call 424-3545

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Heather 423-4102

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or www.newhomecentre.org

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and 18-55 years old
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study. Expenses paid

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has schizophrenia, call 4
to be in a research
Expenses paid

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a difference! 3 to 4 hours
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Programs, Donna 434-4747

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amazed the girl in
trenchcoat.
narcadia@yahoo.com

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sleeping friends
encase you in Leather
Pete 430-8874

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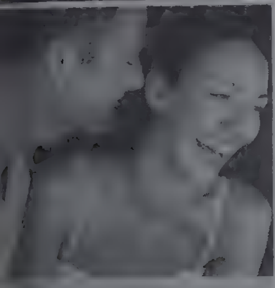

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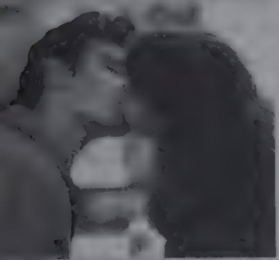

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GUIDELINES: Personals are for adults 18 or over seeking monogamous relationships. To ensure your safety, carefully screen all responses and have first meetings occur in a public place. This publication reserves the right to edit, revise, or reject any advertisement at any time at its sole discretion and assumes no responsibility for the content of or replies to any ad. Not all ads have corresponding voice messages. To review our complete guidelines, call 617-425-2636. For customer service call 1-800-209-9404

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Women Seeking Men

SENSE OF ADVENTURE
SWF, 47, N/S, educated, slim, blue eyes, enjoys dancing, skiing, bike-riding, travel, baking, wishing to meet gentleman with good values and sense of adventure. ☎565293

WHY WAIT?
SPF 40, singer-songwriter, actor/script writer, director/filmmaker, enjoys travel, dancing, movies, exploring life. ISO blue-eyed gentleman, who knows who to treat a woman with kindness. ☎594603

TAKE CARE OF ME!
SWF 44, light smoker, wants to meet a SM [illegible] 52, who lavishes attention on the one he loves. ☎[illegible]

[illegible]
Sincere, honest, fun-loving, financially secure SWF, no addictions, enjoys walking, biking, boating, [illegible] and adventure. Seeking SM [illegible] ☎[illegible]

NOT INTO HEAD GAMES
SWF 62, 5'5", 125lbs, blonde/blue, loves [illegible] dancing, travel, seeks outgoing single man, [illegible] who is tall, slender, cowboy type a plus! ☎[illegible]

[illegible]
Attractive SWF 48, N/S, loves long talks over cappuccino, movies, cuddling, fireplaces, mountains [illegible] ☎[illegible]

DANCING, DINING, TRAVEL
Young-looking SWF, 65+, N/S, in good proportion and health, seeks educated SWM 65-80, N/S, to share pleasant things life has to offer. ☎483158

[illegible]
Retired WiWF, secure, 65, Taurus, mother/grandmother, frosted brown/brown, 5'3", 140lbs, well-groomed, N/S, enjoys painting, fitness, travel, dancing, cooking, plants, dining. Seeking SM w/similar interests/traits. ☎489[illegible]

[illegible]
Honest, trustworthy WF, 35, N/S, looking for tall SM 32-48, 5'9"+, who is independent, has morals and values. ☎641846

BIG GREEN EYES
SWF 36, 5'6", marriage-minded, smoker, hairstylist, homeowner, enjoys sports but especially appreciates the arts, seeks SWM 35-43, smoker, to share life. ☎511658

SOCIAL BUTTERFLY
Health-conscious SWF 55, 5'5", 135lbs, N/S, enjoys movies, theater, has a great sense of humor, seeks SWM 50-60, N/S, who loves to meet new [illegible] ☎[illegible]

ENJOYS SIMPLE THINGS
SWF 53, enjoys nature, outdoors, fishing, jigsaw puzzles, long talks, music. Searching for easygoing, energetic SM, 50-60. ☎634829

EVERYTHING TOGETHER
Feminine, sophisticated, SWCF 35, brunette, fine [illegible], boating, quality time together. ISO single [illegible] christian, under 54, high [illegible] Ontario. Willing to [illegible] ☎[illegible]

FRIEND AND COMPANION
Sincere, honest WiWF 54, 5'6", N/S, stays fit by walking and biking, seeks SWM 56-65, N/S, who [illegible] and active. ☎565283

THE ULTIMATE OPTIMIST
Energetic SWF 52, N/S, seeks well traveled man 50-60, with zest for life, who is kind and caring. ☎634911

DANCE WITH ME
47-year-old SWPF, 5'8", mother of 2, enjoys working into all kinds of sports, working out at the gym, golf, seeks SWM 45-54 for possible relationship. ☎[illegible]

EDGE OF YOUR SEAT
SWF 43, smoker, brown/brown, has varied interests, likes to try new things all the time, seeks single man, 33-63, who is adventurous and spontaneous. ☎566680

LIFE'S NOT AS SPECIAL
when you're alone. SWF, 25, wants to meet someone who has goals in life and works every day to pursue his dreams. ☎629469

READY TO TAKE A CHANCE?
SWF, 46, Virgo, N/S, no dependents, loves dancing, live theatre, hiking, bird watching, and wild life. Seeking WM, 45-55, N/S, for lasting relationship. ☎578511

VIM AND VIGOR
SWF [illegible], many interests, enjoys dining, dancing, volunteer work, walking, the outdoors, seeking a compatible SWM [illegible] for dating and possible relationship. ☎[illegible]

PEOPLE PERSON
SWF 22, loves pets and the outdoors, willing to try anything once, looking for good-looking SM, 23-27, with great personality. ☎630394

WHAT NOT CALL?
SWF, 40, 5'4", 140lbs, long golden-brown/green-brown, girl next door type, employed full-time, ISO outgoing, affectionate, SM, to share outdoor activities, movie nights, river walks, more. ☎572710

COULD U BE THE ONE?
[illegible] cooking, sewing, horseback riding [illegible] quiet times, togetherness. ☎[illegible]

SEEK GREAT RELATIONSHIP
[illegible] SWF 28, N/S, shy at first, [illegible] time with, maybe more. ☎61[illegible]

LIVE, LOVE, AND LAUGH
[illegible] traveling, outdoor activ[illegible] ☎[illegible]

[illegible]
[illegible] adventur[illegible] ☎[illegible]

ANYONE OUT THERE
[illegible] ☎[illegible]

[illegible]
[illegible] N/S [illegible] laughter a[illegible] ☎[illegible]

SEEK BEST FRIEND
[illegible] adventurous [illegible] with a good heart, looking for romantic male, 35+ [illegible] sense of humor, for friendship first. ☎5[illegible]

[illegible]
[illegible] often, likes running, reading [illegible] ☎[illegible]

WHATEVER YOU LIKE
[illegible] ☎[illegible]

I'LL BE THERE
[illegible] family first, has high morals and values, seeks similar minded male, 38-45, for relationship. ☎568784

LOTS OF LAUGHS
Financially secure SF 50, enjoys dining out, dancing, theater and travel, seeks SM 45-60, who has a sense of humor and zest for life. ☎[illegible]

[illegible]
With the children raised and out of the house, [illegible] 49, has time to spend w[illegible] who has good communication skills. ☎[illegible]

INFORMED OUTLOOK
[illegible] SWF 60, N/S [illegible] markets, ga[illegible] improvement [illegible] ful, considerate SM 55-66. ☎568[illegible]

Men Seeking Women

[illegible]
Outgoing, adventurous, spontaneous [illegible] WM, 5'10", 180lbs, slim, healthy, [illegible] believes in honesty and trust, looking for a woman 18-40, with the same qualities. ☎578941

ARE YOU THE ONE?
[illegible] outdoors, camping. Wishing to meet a [illegible] woman 40-50, with similar interests. ☎[illegible]

WELL-TRAVELED
Intelligent, witty SWM, 47, good conversational [illegible], likes outdoors, cooking, cycling, football, [illegible] intelligent SF 37-43 with sense of humor. ☎64[illegible]

NOT A BAR FLY
SWM 54, 6'3", [illegible]lbs, enjoys working [illegible] king fit, like minded [illegible] gent woman, 40-5[illegible] possible relationship. No games. ☎4[illegible]

ACTUAL NICE GUY
SWM 25, brown/brown, N/S, likes sports, cooking and refereeing ice hockey. Seeking [illegible] WF, 25-37, children ok. ☎614251

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SWM 43, N/S, enjoys weekend trips, camping, fishing, walks, movies, concerts. Seeking warm, secure, loyal SF, 18-44. ☎644469

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SWM [illegible], good shape, Aries, smoker, independent, self-sufficient, works full-time, seeks woman, 20-40, smoker. ☎620190

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Interesting SWM, 49, 6', average build, N/S, social drinker, dark br[illegible] seeks down-to-earth SWF 37-49, N/S, for possible LTR. ☎[illegible]

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[illegible]
[illegible] ☎[illegible]

WANTED: [illegible]
[illegible] ☎[illegible]

[illegible]
[illegible] ☎[illegible]

LOOKING FOR ME?
[illegible] enjoys the same. ☎[illegible]

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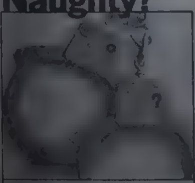

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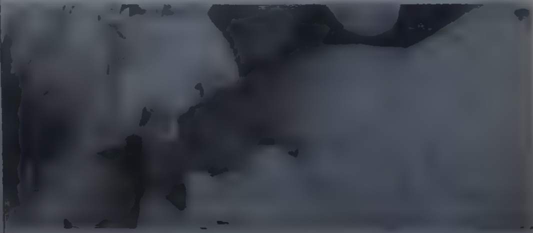

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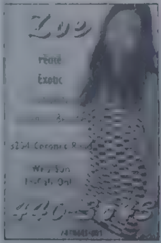
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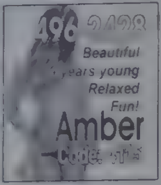
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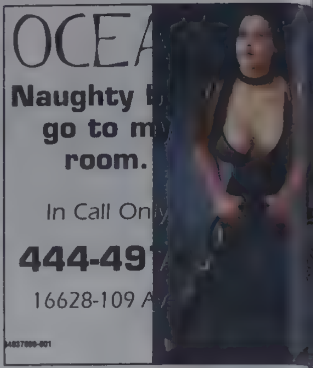
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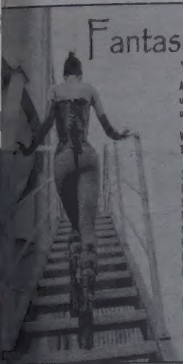

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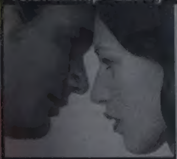

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TAURUS (April 20-May 20)
Here's the deal, Ferdinand: The longer you sit there sniffin' flowers, the faster you diminish your powers. You need to use 'em or lose 'em and they've been dormant too long, so now's the time to start makin' 'em strong. This week, take any opportunity that arises. You won't just receive strength, but also some pleasant surprises!

GEMINI (May 21-June 20)
If you think about it, the Cosmos is like one big thresher constantly tryin' to separate the wheat from the chaff. Of course, the process often causes pain since it's flailin', shakin' and beatin' up each grain. This week, remember that when the Cosmos gives your noggin a rap, it's just Karma tryin' to get rid of some crap!

CANCER (June 21-July 22)
The Cosmos gives while it takes away, so there'll always be a price to pay when things really start goin' your way. Look at it like a 10 per cent tithe. It ain't all that steep and 90 per cent is what you still get to keep. This week, instead of worryin' about feelin' the sting, think of the goodies this down-payment'll bring!

LEO (July 23-Aug. 22)
Before you consider your life as a curse, remember no matter how bad, it coulda been worse. It's amazin' how good lookin' your life can be if you view it with a bit o' relativity. It ain't the changes you're goin' through that cause you discomfort and strife, it's your lack of acceptance and your outlook on life!

VIRGO (Aug. 23-Sept. 22)
If you wanna make an omelette, you've gotta break a few eggs—even if it gives you indigestion to know you're one of the eggs in question. This week try the exotic 'n' weird, especially if it is somethin' you previously feared. You'll find when you break outta your shell that when you mix with others, you taste pretty dang swell!

LIBRA (Sept. 23-Oct. 22)
You don't need a new drug, you need a new kind of twelve-step program. The first is always to admit you've got a problem, so stand up and say "Hi, my name is Libra and I'm a lovaholic." This week it's important you don't let Love cloud your vision or chances are good you'll make some awful decisions!

SCORPIO (Oct. 23-Nov. 21)
Lookin' for a strategic jewel? Now's the time to play the fool. In fact, flagrant folly'll be your best friend, by golly! Brag about bein' a buffoon, natter on about your nuttiness, cackle about how you're crazy in copious amounts but remember—you're an iceberg. It's what they can't see that counts!

SAGITTARIUS (Nov. 22-Dec. 21)
Looks like you've got the cosmic equivalent of writer's block. Well, don't fret 'cause there's hope yet: Startin' Monday, you'll be amazed at the results you'll see if you release your creativity from captivity. Give your imagination the free reign it deserves and it'll maximize the potential of your brain's reserves!

CAPRICORN (Dec. 22-Jan. 19)
Right now, things are goin' pretty darn good and you've done even better than you thought you would. The problem is that when you've got more than you need, you start gettin' bit by the bug they call greed. Karma ain't all that keen on those who hoard, so spread that wealth across the board!

AQUARIUS (Jan. 20-Feb. 18)
This week it's better you should keep to yourself 'cause the way things are headed, you'll hurt someone else. You'll get so caught up in pursuin' success, you'll create an ensuin' mess by either bein' too greedy or ventin' your stress. Time to check your ambition before puttin' yourself in an awkward position!

PISCES (Feb. 19-Marh 20)
You can be deeply affected by your environment 'cause water signs resonate and sometimes, frankly, that don't work out so great. Like when you're stuck in a pool of stagnation and start to lose all your inspiration. This week, go outta your way to swim in the energy of folks who let you feel free to be whatever you wanna be!

You can contact The Kid at cruisinthecosmos@hotmail.com

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Teen lust

Some teens talk about sex more honestly than their parents do

My Messy Bedroom
JOSEY VOGELS

I'M OBSESSED WITH TEENAGE SEXUALITY. But not in the way the rest of the culture seems to be. In fact, let me rephrase that: I'm obsessed with our cultural obsession with teenage sexuality.

The concept of "adolescence" didn't emerge until the British Industrial Revolution in the mid-1900s. Before that, childhood, youth, and adulthood were the three main age stages of growth. Ever since we've had teenagers we've been obsessed with their sexual behaviour.

As early as 1897 Syivanus Stall, D.D. (that's "Doctor of Divinity," thank you very much) espoused sexual purity for young men in his book *What a Young Man Ought To Know* by advising young men to abstain from the "vile" practice of "self pollution." "Any young man who continues this evil practice may be sure he is undermining his physical powers, destroying his health, softening his brain, weakening his intellect, converting himself into an imbecile and preparing himself either for the insane asylum, or an early place in the cemetery," wrote Stall.

While the advice to adolescent boys was mostly aimed at getting them to control their urges in VD-horror story filled books like 1912's *Instead of Wild Oats* by Winfield Scott Hall and 1945's *Growing Into Manhood* by Roy Dickerson (which actually debunked the myth that the fluid emitted during masturbation was spinal fluid), the advice to girls made it clear they were to be our appointed moral gatekeepers when it came to teenage sexuality.

The advice to girls made it clear that they were to be our appointed moral gatekeepers when it came to teenage sexuality.

Eveyln Millis Duvall wrote several advice books aimed at teens back in the '50s—*Facts of Life and Love for Teenagers*, *Love & the Facts of Life*, *The Art of Dating*, and *Why Wait 'Til Marriage?*—to name a few. In Duvall's world, "petting" was a definite no-no, certainly not something a girl should do to become popular. The price? "Scandal, disgrace and a shattered reputation." How was a girl to know how far to go? Well, if she felt guilty about it the next day, she'd clearly crossed the line.

Ah, guilt and shame—the cornerstones to a completely fucked up sexuality.

GOOD GIRLS DON'T DO THAT

And a little God-fearing, of course. In 1967's *That Girl in Your Mirror*—by 1965's Miss America no less—Vonda Kay Van Dyke offers this priceless bit of comfort to the girl who practices sexual restraint. "You may offend the crow, that's true, but would you rather offend God?"

Besides "nice girls" don't hand out kisses on a first date, no matter how much she likes a guy, warns Dear Abby in her 1959 book *Dear Teenager*.

Even Abby's (slightly) more progressive sister Ann Landers places the emotional consequences of sex squarely on the girl's shoulders.

"You could lose the boy because he thinks you're cheap, and wind up with a rep that attracts guys with just one thing in mind (and it's not a prom invitation)," writes Landers in her 1968 book *Ann Landers Talks to Teenagers About Sex*. To her credit, Ann loosened up by the '80s and said teen sex was "okay in the context of a relationship" and as long as the proper precautions were taken.

But mostly: Teenagers (especially girl teenagers) + sex = negative consequences. It's always the sexually active teens that get killed first in horror movies, right?

Even today, a simple Google search on teenage sexuality turns up cheery headlines like: "Sexually Active Teenagers Are More Likely to Be Depressed and to Attempt Suicide." Even though the ensuing article acknowledges that teenage sexual activity is actually down in recent years, it describes it as "an issue of widespread national concern."

NO NEED FOR "THE TALK"

"Teens are becoming sexually active before they're ready," reads another result. "Each year one million teens get pregnant, three million get sexual diseases," harps another.

There are endless references to STDs, pregnancy, HIV, sexual assault, resisting peer pressure to have sex, and other "matters of life and death," as one result describes it all.

It's a wonder young people even want to have sex given the negativity that almost always surrounds teenage sexuality.

The fact is, though it takes me to until the end of page four of my Google search and a report by the Sexuality Information and Education Council of Canada, teens are waiting longer to have sex, are having fewer sexual partners, and are more likely to use birth control than they were a few years ago.

And a documentary which aired on the CBC as part of last week's special week of programming entitled "The Teen Age" showed teenagers who were far more articulate, honest and informed about sex than any previous generation.

My teenage boyfriend and I certainly didn't discuss our first time with our parents the way Caro and Oliver do in *Secrets: A Parent's Guide to the Teenage Revolution*. Yes, they are more explicit in their talk and perhaps more experimental in their behaviour. But of course, they've grown up with Sue Johansen, discussing the previous Sunday night's "anal sex" call Monday morning at school (as they do in the documentary) is perfectly normal to them.

Am I the only one who thinks this is a good thing?

Sure there are issues and legitimate concerns that need to be addressed, but are we somehow morally obligated to always talk about teenage sexuality in terms of fear and self-loathing? Hell, seventeen-year-old Caro and Oliver have a more open, honest relationship than most adults I know. For once, instead of being driven by our fears and discomfort when it comes to adolescent sexuality, maybe we could give teenagers a little credit once in a while—perhaps we'd even learn a thing or two. But then again, what do I know, I'm just a silly grown-up.

Josey Vogels is Canada's premiere sex and relationships columnist. Her new book, Bedside Manners: Sex Etiquette Made Easy *(Harper Collins) is available through her new website: joseyvogels.com*

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on’t fence him in

Chastity may be fun, but your cock still needs the occasional breath

LATE-20S STRAIGHT MAN IN A M relationship with a dominant an. She enjoys depriving me of sms for long periods of time, and she to keep me in a male chastity belt. a rather high-tech, custom-fitted made of stainless steel and lined in ne. It makes it impossible for me to turbate or even to get an erection. le it has taken some time to adjust rearing it full-time, I can now go t my daily business quite well with it udging by the Internet, there is quite rgeoning fetish subculture for male tity belts.

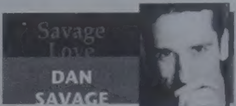
y only concern is the long-term ical effects. My penis unsuccessfully to get erect dozens of times per only to strain against an unyielding l tube. I worry that months (years?) is may damage my penis, or make it ult to get an erection when I finally ave the chance. Unfortunately, I seem to find a professional medical ion on the Internet. I'm too embarred to ask my own doctor. Can you sult one of your guest medical rts on this matter?

Cold Hard Armor Squashes The Erections

only thing I can think of that might be a lem for CHASTE is the development of onie's disease," says Christian P. Pavlovich, assistant professor of urology and direcof urologic oncology at Johns Hopkins ew Medical Center in Baltimore. "As you , Peyronie's disease is a curvature of the of unknown etiology that is associated a plaque of scar tissue at the tunica albugof the corpora cavernosa of the penis."

Vell of course, Dr. Pavlovich, who doesn't that? Why just the other day I shared a te little joke with my boyfriend about his a albuginea. "Oh hush," he said, "now g that corpora cavernosa over here." be you had to be there.) But just in case don't have the faintest idea what the doc is g about, CHASTE, I'll translate: Peyronie's buildup of scar tissue in your dick that can e it to curve to one side, making erections ul and, in some cases, impossible.

Docs aren't sure what causes Peyronie's dis- but a leading theory is trauma to a semi- t penis. "It would not be unreasonable to me that repeated erections that are kept n' by an 'unyielding steel tube' might lead he sorts of insults to the penis that could dispose one to Peyronie's," says Dr. ovich. "Thus it is possible that CHASTE is ing himself at increased risk for this condi- ." Peyronie's is not a condition for which sane man wants to increase his risk. re's no effective treatment for Peyronie's. ation therapy can decrease the amount of tissue but, alas, it damages other tissues; ery to cut out the scar tissue can lead to



impotence.

Dr. Pavlovich was quick to add that no studies have been done on the short- or long-term effects of locking your cock up in an unyielding steel tube, which explains why you found so little about it on the web. Nevertheless, he felt you and the girlfriend/Mistress should proceed with caution. "At the very least," says Dr. Pavlovich, "CHASTE should let his penis 'breathe' once in a while."

Recently my girlfriend's lesbian aunt, call her Harpo, confessed that she attempted to jerk off her father, my girlfriend's grandfather. The man had a stroke and cannot talk, he can only grunt and move his hands a bit. He is not mobile, needs help dressing himself, etc. Apparently Harpo was bathing her father and the geezer's dick sprang to life, and for whatever reason she started jerking him off. He managed to convince her that he did not want that kind of attention.

My partner is distressed; it is after all her grandpa we're talking about here. Of all the weird sexual behaviors you've come across, have you ever heard of anything as disgusting? Is Harpo simply a kind soul who sought to administer the ultimate pleasure to an old man? Did Harpo respond in an inappropriate way?

Avid Reader

Before we wrestle with your questions, AR, I have to dispute the way in which you characterize a post-stroke handjob administered by a middle-aged lesbian daughter. That's a lot of things—sick and wrong chief among them—but it is not "the ultimate pleasure." Coming back in the next life as one of Andy Roddick's sweat-soaked T-shirts is the ultimate pleasure.

Moving on: I don't believe that Harpo responded in an appropriate way. Just as George W. Bush feels we should "err on the side of life"—at least where Terri Schiavo is concerned—I've always felt it's best to err on the side of avoiding incestuous handjobs. If Harpo felt her father was truly desperate for release, AR, then she should have hired a professional to come in and do the job—but only after getting his consent. If the man can grunt and move his hands, he can answer yes/no questions like, "Would you like me to hire an escort to come in and give you a handjob, Dad?"

My husband of three years is really pressuring me to swing. He is always trying to get me to agree to join a local swingers' club. I made it clear to him before we got married that I would not swing. He made it clear to me that it was his greatest fantasy. I guess he thought I would magically change my mind. Dan, why can't he love me enough to be satisfied with only me? I don't want to have sex with anyone else. I just can't imagine sex without love! Do wedding vows mean nothing? Am I crazy like my husband insists? He won't see a therapist and I need help!

Monogamous One

You're both crazy, MO. Your husband told you before you married that swinging is his ultimate fantasy; you told your husband before you married that you won't swing. But you married each other anyway and now—surprise!—you're at each other's throats over this swinging issue. Neither of you saw that one coming? You both went into this marriage hoping the other would change and you were both wrong. It's for situations like yours, MO, that divorce lawyers coined the term "irreconcilable differences."

Just read your advice to the hapless 15-year-old who wanted to know how to "get girls." As a happily married, 34-year-old father of two, I remember back when I was that 15-year-old kid. How I wish I had had your good guidance back then! I discovered on my own (through much trial and error) what works at making connections. It's everything you passed on to the kid.

Happily Married Dad

Thanks for sharing, HMD.

Last week you gave good advice to a 15-year-old boy who wanted to know how to get girls. How about some advice for us 15-year-old girls? Surely you must know something about getting a guy. ;)

Girls Also Longing

The first bit of advice I have for you, GAL, is this: Don't abuse semicolons and close parentheses like that. It's extremely unattractive. God did not give us those useful punctuation marks so that teenage girls could fashion them into winking smiley faces. Is that understood? Good. As for advice on getting a guy, I would like to invite my adult female readers to share their insights. Ladies: What do you know now that you wish you knew when you were 15? I will print the best three responses in an upcoming column.

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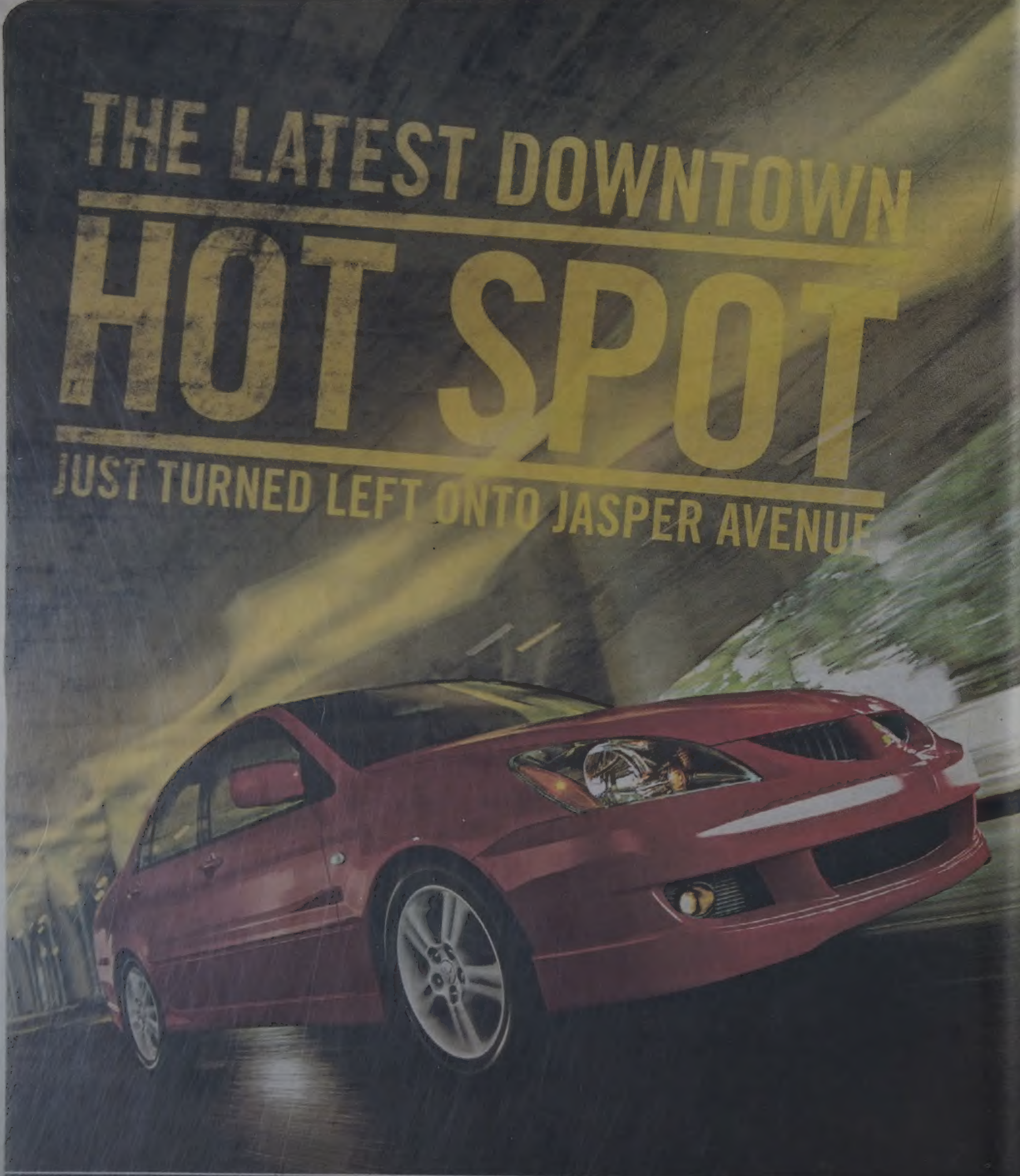

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